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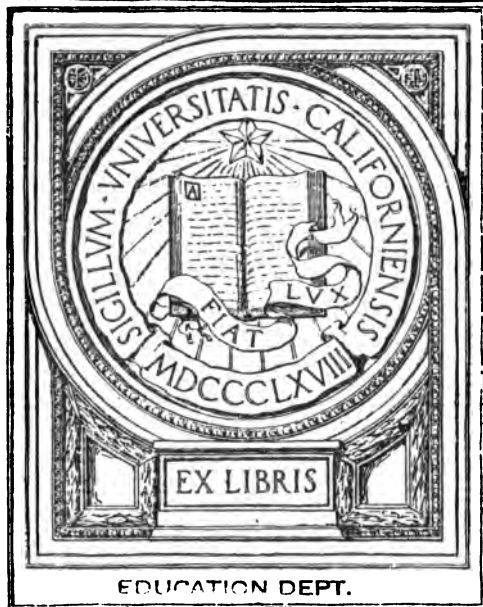
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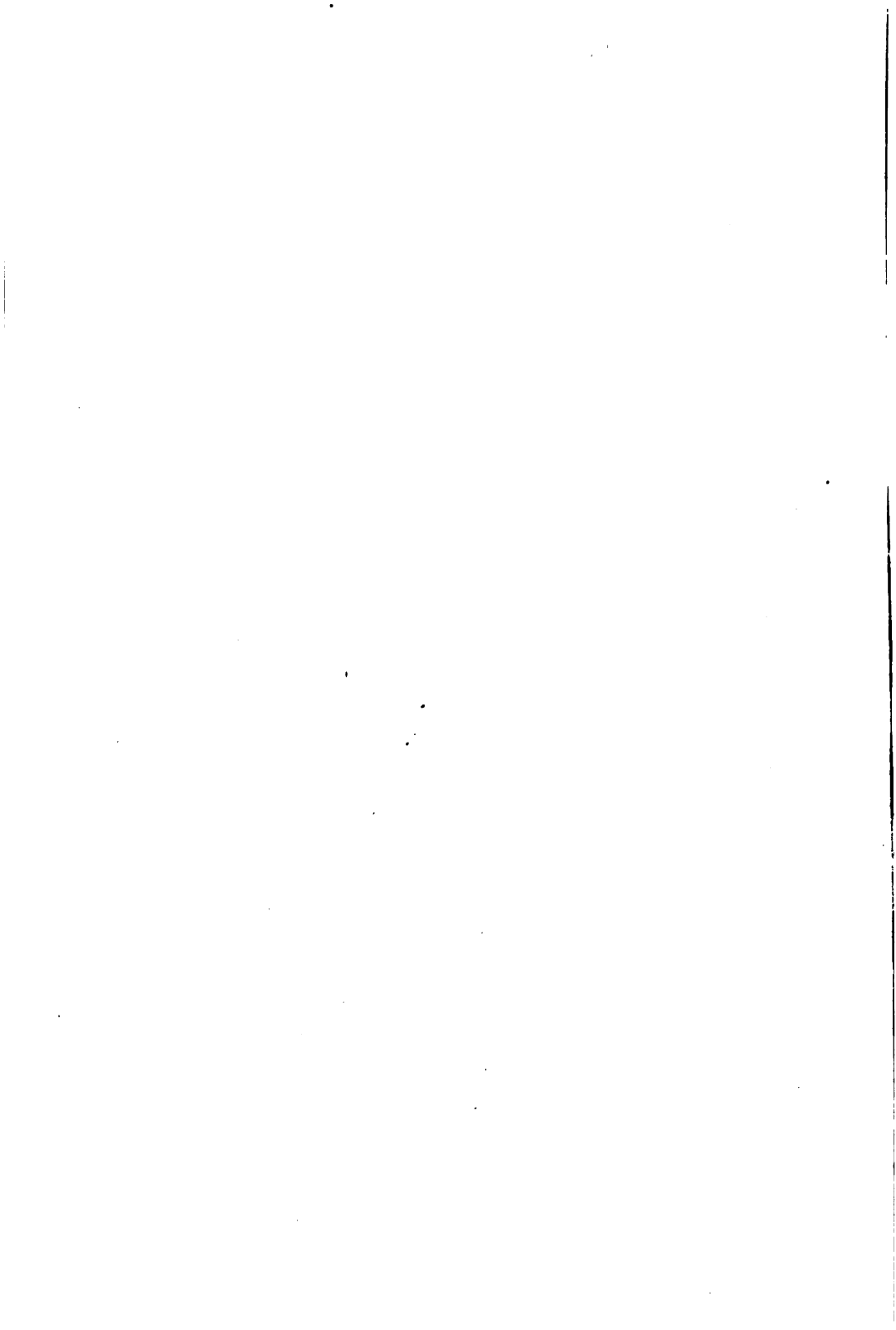


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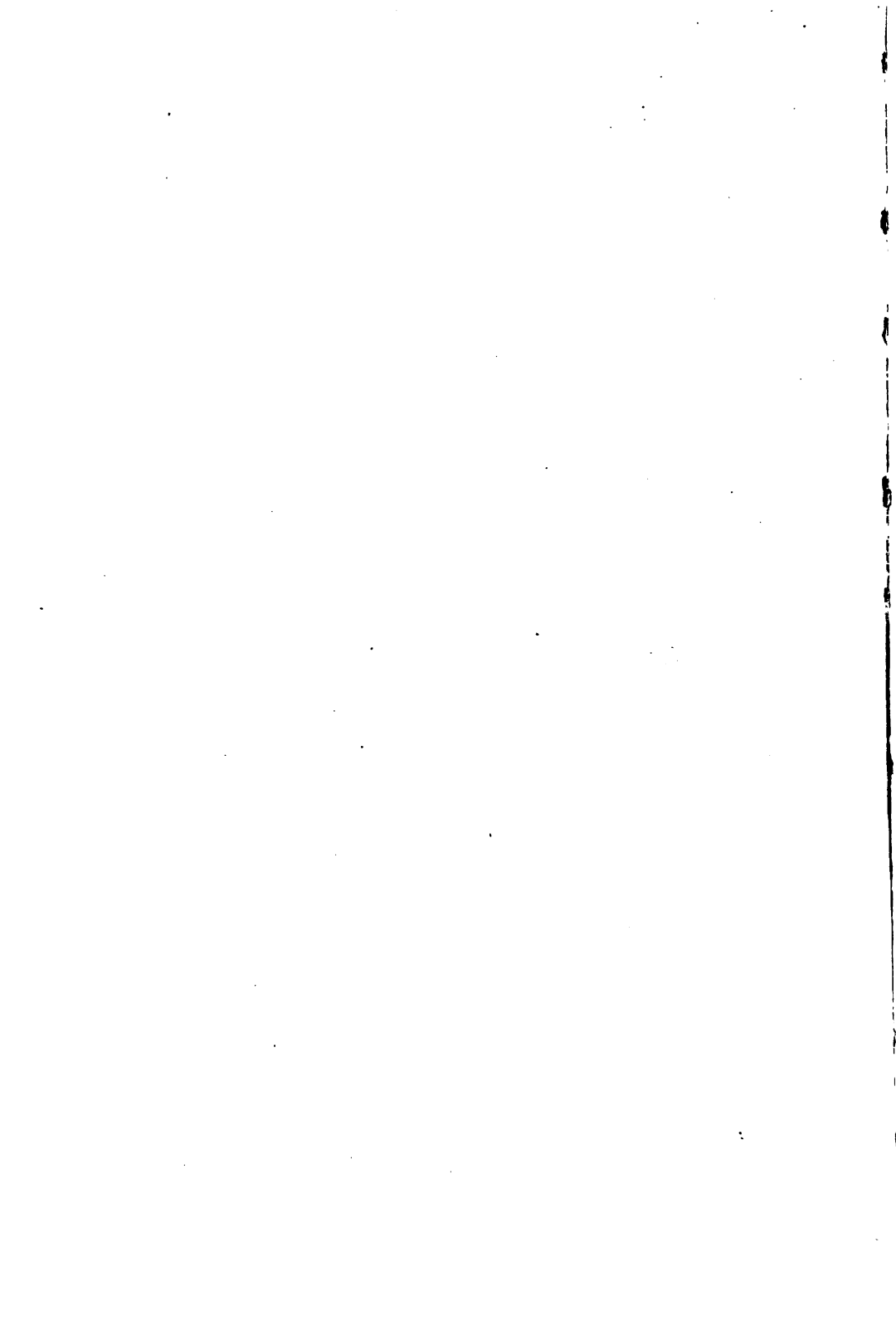


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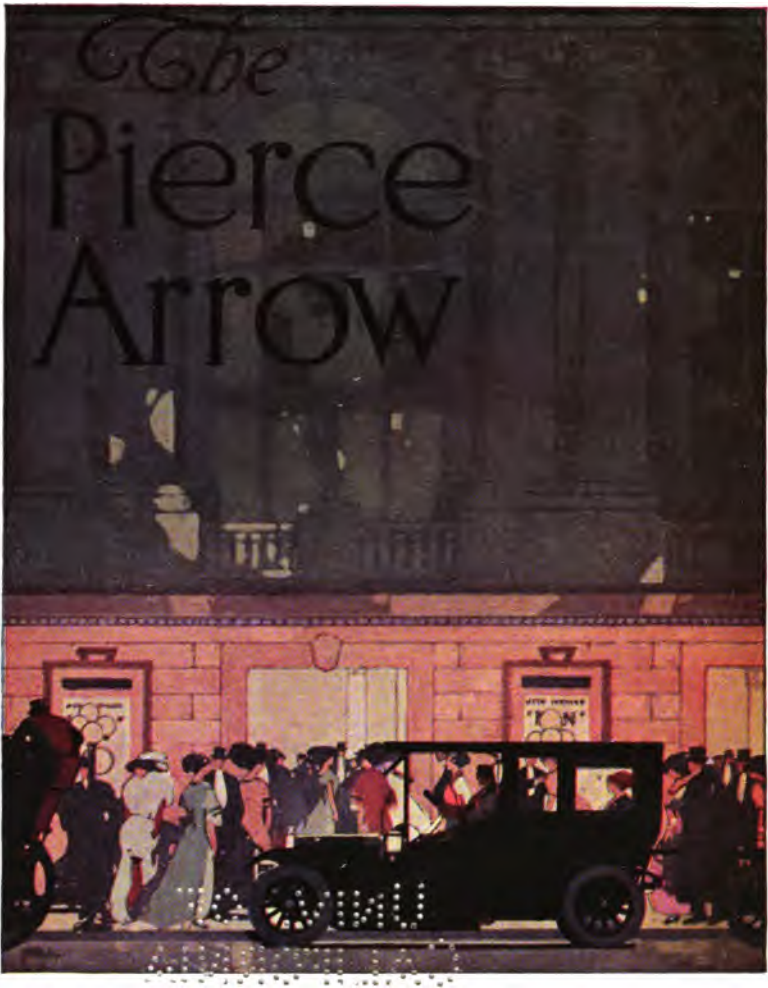


**THE PRINCIPLES OF  
ADVERTISING**



Day of  
California





The use of neutralized color in background form is admirably shown in this illustration. The qualities of refinement and distinction are well brought out in the choice and arrangement of a finely keyed complementary color scheme. Attention value is secured through the treatment of the car in the lower foreground and a perfect balance is obtained through the size and the placing of the name at the top left. This adds a dignified quality in harmony with the goods advertised.

# THE PRINCIPLES OF ADVERTISING

A TEXT-BOOK

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## PREFACE

Until recently the scientific study of advertising has been confined chiefly to practitioners in the field and to those who were more or less definitely preparing for work in the profession. Now, however, the subject has been recognized as advantageous, if not essential, to any general course of training in business. Hence, a course in advertising is now a part of the curriculum of practically every university or other educational institution giving systematic instruction in business subjects.

The present volume is offered as a text-book for such courses. It is a condensed and simplified version of "Advertising, Its Principles and Practice." The original book, which is now in its second edition, has been widely accepted as the standard treatise on advertising for the practitioner and the student. The only disadvantage to its use as a text-book has been its bulkiness—the necessary accompaniment of its comprehensive and detailed treatment.

Little, if any, of the material found in the original volume could be omitted in a work to be used by the practitioner; therefore this condensed edition is not to be considered as a substitute for the original. For the use of students in the classroom, however, it has been found practicable to eliminate some of the illustrative and explanatory matter and to confine the book to a presentation of the essential principles with only such illustrations as are needed to make these principles absolutely clear. A slight rearrangement has also been made to adapt the book to the methods of the usual advertising course.

It is believed that the present volume will prove to be equally as sound and practical as "Advertising, Its Principles

and Practice" with the added virtues of greater compactness and workability as a classroom text.

New York City, December, 1919.

**Note**—The advertisements throughout the book have been selected because of their illustration of specific principles, and their use should not be taken to indicate unqualified approval or condemnation of any advertisement as a whole.

## CONTENTS

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CHAPTER		PAGE
I	What is Advertising?.....	1
II	The Way in Which Advertising Is Used.....	9
III	The Factors Which Determine the Kind and Extent of Advertising.....	18
IV	The Organization and the Product.....	30
V	Purpose of Campaign.....	36
VI	The Trade-mark.....	42
VII	The Chief Psychological Problems Involved..	50
VIII	The Chief Human Needs and Their Satis- faction.....	58
IX	The Chief Classes of Advertisements.....	71
X	Securing and Holding Attention.....	82
XI	Establishing Associations.....	90
XII	Making Associations Dynamic.....	98
XIII	Testing the Relative Value of Advertising Appeals .....	106
XIV	The Nature and Purpose of Advertising Copy	113
XV	The Structural Principles of Advertising Copy	129
XVI	Reason-Why Copy.....	142
XVII	Human-Interest Copy.....	153
XVIII	Smaller Units of Advertising Copy.....	165
XIX	Copy as Affected by Medium.....	182
XX	Copy as Affected by Display.....	202
XXI	The Functions and Elements of Display.....	214
XXII	The Principles of Form.....	225
XXIII	Color .....	242
XXIV	Illustration .....	253
XXV	Ornament .....	262
XXVI	Type Principles.....	273

CHAPTER	PAGE
XXVII Laying Out the Advertisement.....	282
XXVIII The Men.....	293
XXIX Periodical Media.....	300
XXX Outdoor and Other Forms of Advertising....	311
XXXI Dealers' Aids, Direct Mail, and House Organs	325
XXXII Determining What to Spend.....	334
XXXIII Writing the Copy and Considering the Returns	344

# The Principles of Advertising

## CHAPTER I

### WHAT IS ADVERTISING?

**Historical Development.**—The progress of advertising during the twentieth century has been so remarkable as quite to overshadow its earlier development. In fact, its rapid progress has caused many people to accuse this branch of marketing of being new and experimental, and to overlook the part it played in the earlier growth of business. The truth is that advertising has been associated with the selling of goods for more than two centuries.

These earlier applications of publicity to business appear at this time crude and of little moment; yet these announcements formed a fundamental part of the sale of goods and were used to draw attention to wares of various kinds in all parts of the civilized world. As a matter of record, some form of public sign has been usual for thousands of years, but advertising in any way comparable with the work of today began with the extension of the art of printing and the spread of education in reading and writing. So closely has advertising associated itself with business growth that a study of advertising from the beginning of the eighteenth century is almost a study of business progress. This fact should be thoroughly appreciated, if the place of advertising in modern business is to be understood.

The enormous increase in the possibilities of production which were made available through the discovery of steam and electricity, introduced into business the great problems



## 2 THE PRINCIPLES OF ADVERTISING

of marketing, which gave an added stimulus to the use of all the forces of selling, and particularly added to the importance of the advertising force.

The first year of the introduction of steam in Great Britain saw a growth of 300 per cent in the manufacture of cotton goods. This sudden and voluminous increase in production required a corresponding increase in markets, and so the selling problem—the problem of getting rid of the manufactured goods—arose.

From that time continual improvement in the machinery of production, transportation, communication, etc., has increased the production of all classes of commodities by leaps and bounds, and added thousands of new commodities to those already in use. The problem of disposing of these goods became, consequently, more and more important. People had to be taught to use more material and many more varieties.

This all meant, and means today, an increasing selling problem. Coincident with this development came the spread of education in reading and writing, and its natural consequence, the application of the force of publicity to business. The possibility of reaching thousands of people in the same time required for reaching one in personal selling, the small cost of this method, and the strength of its force, made advertising a natural move in meeting the requirements of marketing.

**Recent Growth.**—In the minds of the public, the articles bought had usually been associated with the merchant who sold them, and not with the manufacturer who made them. This condition changed, for the necessity of enormous investments in manufacture brought with it the necessity of more definite touch with the consumer, which could be secured most economically through the use of advertising. Some means of identification of the manufacturer's goods by the consumer also became necessary, and consequently the trade-mark. the

appearance of the package, etc., were affected to an unusual degree.

The enormous development of manufacturing units was the primary cause of the recent impetus given to advertising in modern diversified lines of industry. This increase in the size and cost of manufacturing units demanded a corresponding increase in the stability of business, so as to insure continued returns upon the capital invested. This future obligation demanded a more definite control of business than the sale to a distributor or the marketing of an unidentified product would give. As a consequence, an appeal to the consumer, giving individuality and identity to the particular product, became a necessary part of the sales proceedings. Coupled with the increasing competition between manufacturing units and the cost of that competition, driving those concerns to take all available means to develop the market, the necessities of the case forced the manufacturer to give particular attention to advertising which provided a means of massing some of the selling operations under more definite control.

The last twenty years have seen the greatest growth of advertising. Up to the beginning of that time the increasing cost of marketing had been more than balanced by the decreasing cost of manufacture, so that prices could be continually lowered. The necessity for further sales methods was less apparent. The tendencies have changed in the last twenty years; the cost of marketing has increased far more rapidly than the economies of production, and the use of sales methods designed to decrease or keep down the total cost of selling has become more important.

During this time, therefore, the growth of advertising has been sufficiently great to surpass all its previous development. Furthermore, the requirements of competition in the advertising itself have made its operation a matter of special study involving, as it does today, detailed knowledge of the fields of

art, copywriting, printing, merchandising, consumers' habits, media, economics, and a hundred other subjects. The very haphazard method of conducting advertising, visible in the earlier records of its use, is no longer possible, and the business now requires as much special training and study as older specialized branches.

**Lack of Exact Definition.**—The word “advertising” has been the subject of much suggested definition, and it is clear that up to the present it lacks any scientific limitations. As a matter of fact, advertising is not a fundamental in itself, and consequently is not capable of the same definite limitations as a law or single operation. It is an application to business of the force of publicity and its definitions may vary, therefore, with the extent and character of the application.

The force of publicity may be compared to the force of electricity, in itself undefined, but used for definite industrial objects. It is true that, even in its operations, the force of publicity is not so definitely controlled as the physical force; nevertheless, in the extent of possible scientific developments, new applications, and undiscovered efficiencies of use, there is some similarity between the force of publicity in its industrial application and the use of electricity in its earlier stages of development.

To define such a force or its application to business is futile until the practical limitations of that application are more fully understood and more thoroughly worked out. Nothing can be said except that it is the organized application of the force of publicity to the sale of commodities or service, by increasing the public knowledge and desire for the items specified therein.

**General Limitations of Advertising.**—It follows from this definition of advertising that there are limitations to its value

and usefulness in connection with business, just as there are limitations to the value of machine-work in manufacturing.

There are some things which, on account of the delicacy of treatment and the accuracy required, cannot be trusted to the most sensitive piece of machinery, but must be finished by the hand of a skilled craftsman. There are many things in the world of selling which are too delicate for the mass treatment accorded them by the advertising man, and which require the touch of the salesman to bring them to the desired conclusion.

Advertising is limited by its own advantages to definite functions in certain fields. Its usefulness varies with the character of the product, the customer, or the purchase unit. It varies with distribution, the character of the buying habit, and the extent of the territory. Above all, it varies with the attitude of mind of the consumer toward the associations of the products.

No two cases will be exactly alike, but all will come under some one or two general classes which define the status of the advertising in relation to the personal selling.

There are some cases where machine-work is of so little value that it could be dispensed with almost without a ripple. There are similar cases in selling where the personal selling represents such an important factor in relation to the total operation that advertising can be dispensed with, and the difference hardly noted; there are other cases where advertising does all or most of the work, so that the personal selling effort is of minor importance in comparison with the whole merchandising requirement.

**Efficiency of Advertising.**—From the statements just made it will be seen that advertising is not something definite that can be valued by certain measurements. Each of the factors which enter into it is modified in value by some of the circum-

stances, so that the ultimate result involves the solution of a difficult problem. Some consideration may be given, however, to the general efficiencies which govern and the need for further investigations, so that these shall be properly and reasonably measured.

Advertising, in common with all selling work, ~~lacks~~ efficiency. Its value is undoubted, because of its small cost, but it is as yet very low in the actual amount of work accomplished in comparison with the potentiality.

There are excellent reasons for this low efficiency. On account of its exponents, advertising has been the subject of much suspicion, it has been used without regard to its applicability, and it has scarcely been analyzed. This means, of course, that the investigation of advertising, and indeed all measures looking to its analysis, are of the utmost importance, and will repay the investigator many times.

**Advertising Has Changed Marketing Ideas.**—As a matter of fact, this analysis of advertising is being made at the present time, and, as a consequence of the material brought to light from its consideration, the whole idea of selling is undergoing a fundamental change.

Like all mass methods of work, advertising is bounded by greater limitations, is less flexible, and is subject to less change than personal selling. For this reason, factors which assumed little or no importance before the introduction of advertising became of great moment afterward.

Policies must be fixed and defined; claims, agreements, and other items determined; packages must be considered from an entirely new point of view. Where it was intended to sell the goods only by the slow and private process of personal salesmen, things could be muddled through and changed from time to time as they proved to be wrong. When, however, it is determined publicly to state the claims, agreements, and policies,

to exhibit the package in the public prints with all the finality and vitality of the printed word, it becomes important that every possible factor should be considered and weighed so that no adverse point may militate against the success of the public campaign.

By wrong methods of publicity, it is obviously just as possible to educate the consumers of an article to dislike it as it is to impress them favorably, so that it becomes difficult to muddle along without complete analysis of the whole situation.

**Advantage of Written Over Spoken Word.**—When the proper analysis has been made, however, advertising possesses qualities entirely different from those in the scope of personal selling, which so amplify and round out the selling plan as to add materially to its efficiency without regard to the commercial factors.

Not the least of these qualities is the advantage of the written over the spoken word. The intonation, inflection, and emphasis which add so much to the meaning of the spoken word also take away from it the fixity belonging to the cold type.

Where business was done, where goods were sold, by oral methods entirely, a certain want of belief or reliability, and a certain amount of suspicion, naturally attached to the spoken words of the seller, because of the fact that they were not recorded, and consequently without the proper limitations.

On the other hand, the tendency of the mind in general is to credit the printed word with almost a full measure of belief. It is only after considerable reasoning that suspicion may enter in and change this condition; but the first impression of any written or printed word is that it speaks truthfully. This is logical, of course, because the written or printed word has a definite meaning; this meaning is not altered or influenced by inflections and intonations. In fact, it may be limited at law because of this characteristic. Furthermore, it is a per-

manent record, and can be brought up to confront the man who wrote it at any time.

**Print Has Implied Accuracy.**—A peculiar measure of belief, moreover, attaches to the printed word because of the fact that it has been used in the majority of its work to convey accurate and concrete information, news, and impressions, all of which had values of their own, were either an accurate representation of facts, or were expressed with full sincerity.

As a consequence of this, the advertiser is obliged to measure his business from an entirely different point of view when he wishes to take advantage of the potential force of the printed word. It can readily be seen that on account of its peculiar value advertising will perpetuate the errors of business just as readily as it will perpetuate its advantages.

Furthermore, because of the fact that it is not influenced by personal idiosyncrasies and the fluctuating value which accrues from contact with an individual in a personal way, it is affected by mistakes which are apparently of little importance in the old method of oral selling. It may not be a very serious matter to put your goods in a package which is not entirely convenient when you start to sell it, through a few salesmen, to a few people. Mistakes can be rectified in these cases at a later period without causing much trouble. Where, however, you wish to introduce this package to several million people at the same time, with the idea of rapidly acquainting them with it to the extent that it will become one of the familiar sights, it is of vast importance that the package should represent as nearly as possible the acme of convenience. It will be just as easy to familiarize those millions of people with the mistake in your package as it is to acquaint them with the value of the goods, in which case, instead of making several million customers, you will have succeeded in eliminating them from your possible patronage.

## CHAPTER II

### THE WAY IN WHICH ADVERTISING IS USED

**General Function of Advertising.**—Advertising is the machine, or bulk, method of selling. It is directed to large groups of the public and attempts to turn them in the direction of the advertiser and his product. It is used, therefore, either to supplant the personal selling force, to supplement it, or to act upon it.

In some cases the printed method of selling in bulk is the only method used. This is the method employed by the mail-order house, which secures its business by advertising in periodicals and through catalogues. In this case the personal selling force is eliminated, and the whole proposition is put up to the customer, his approval secured, and his order placed without the personal representative of the seller having been called in at all.

Where the salesmen of the house call upon the distributors only, the advertising is used to supplement the work of the salesmen by directing the consumer to the product in question, and by leading him to discriminate in favor of the product being sold or to accept it with confidence in its quality and reliability.

The effect of the advertising upon the salesmen themselves is highly important, as it often gives them an impetus toward successful selling which they may have lacked before.

**Advertising as a Control.**—That part of any business organization which comes in contact with the public is the one upon which the good-will of the business depends, and the one which can be controlled only with the greatest difficulty. The



work of the agent or representative can be controlled only to a very minor degree, as his time is spent where there is no check upon his actual methods of doing business. He may exaggerate, change his arguments, guarantee ~~and~~ do other things not consistent with the house policy, and so long as these matters do not assume vital importance, may be allowed to continue.

Advertising aids the central control upon the conditions of sale, and does this very definitely. It takes the claims, the advantages, and factors of service, puts them into the most carefully worded phrases, and, by printing them, gives them a definite character and record.

The statement of the salesman is no longer the only statement of the house; another statement is found in the printed messenger of the organization. This statement, moreover, is authoritative, because it comes from headquarters.

**Advertising as a Missionary.**—There is a certain amount of inertia on the part of the buying public toward any change in buying habits, which must be overcome before any business can be diverted from other channels or created.

A certain amount of familiarity with the proposition is necessary; it must have survived a period of time, and be no longer an entire stranger to the prospective customer. The factor of time cannot, therefore, be eliminated in considering the cost of securing business, and a certain period must elapse before there is any general acceptance of the proposition.

To do the work necessary in bringing the matter to the prospective purchaser's attention and familiarize him with it, either salesmen or advertising must be used. Salesmen as missionaries are expensive; they should rather be used as specialists to bring conviction to those already interested. Their efforts should be directed to the closing of business rather than the opening of negotiations.

Advertising can break the ground for the salesman by introducing the product, the service, and the house, and can do this at a fraction of the cost of the same work by salesmen. Advertising is the natural and effective business missionary.

**Advertising as an Economic Distribution Factor.**—Economic considerations have made it necessary for products to follow different lines in passing from the manufacturer to the consumer; consequently the efficiency of selling is concerned with the economics of distribution as well as with the cost of arranging the individual sale.

The general methods of distributing products of manufacture are:

1. From manufacturer direct to consumer. This is the commonly accepted method of distribution where products are bought in large quantities, where they involve considerable sums for the individual purchase, and where the number of consumers is relatively small.

2. From manufacturer through retailer to consumer. This is a method of distribution used where the individual purchases are small, but frequent; where the goods can remain in stock for considerable periods of time without deterioration, and where, consequently, the retailer can order in sufficient quantity to make this method possible.

3. From manufacturer through jobber and retailer to consumer. This is the method of distribution most widely used for all articles of general consumption by the individual, for all perishable goods, and for all goods where the retailer's requirements are small. In some cases, particularly with perishable goods, the commission house gathers from the producer and sells to the jobber or wholesaler.

Advertising is used as an economic factor in the distribution because its influence is wielded through a much more extended circle than the actual marketing and distributing or-

ganization. Its effect, therefore, arises from the general character of its influence and the small unit cost involved

Where the goods are sold direct from the manufacturer to the consumer, advertising has one or both of two definite functions:

1. To sell the product entirely, as in mail-order.
2. To introduce the product, follow up the salesman, and act as missionary.

Where the goods are sold through dealer or jobber and dealer, advertising has the following functions:

1. To stabilize the business by getting the goods before the consumer.
2. To decrease the distribution cost by increasing the amount of the individual purchase, or increasing the number of purchases from each individual dealer.
3. To act as a missionary in preparing the ground for the general selling campaign.
4. To increase the efficiency of the dealer by bringing him more directly in touch with the selling work.

It will be seen at once that these are somewhat large tasks, and, as a consequence, cannot be done in a few minutes.

Little or nothing can be accomplished if the policies of the organization change so as to force the dealer and consumer to new developments from time to time. The consumer, if he is to be taught a buying habit, must be able to fix the habit, and this argues some fixity in the sales policies which germinated it.

Economic advantage can be obtained by the advertising only where careful analysis has determined the policy of its operation in conjunction with the sales department, so that there may be little necessity for substantial change once the policy is established.

**Advertising as a Direct Selling Force.**—In some lines of business, and in connection with many articles of commerce, it has been found possible to introduce the buying entirely by advertising, or, at any rate, to bring the buyer to the goods by the advertising. In these cases advertising acts as the principal and direct force of selling, and the other items of selling are either eliminated by or subordinated to it.

The examples of this method of using advertising are at present confined to the mail-order houses and the retailer. In the case of the mail-order house the whole selling is through the use of the advertising force. In the case of the retail store, the advertising is expected to bring the people to the store, so that it forms the first and more direct employment of the force of selling.

**The Economic Relation of Advertising to Marketing Cost.**—It is obvious that advertising has had a tremendous effect in the constantly enlarging consumption of manufactured products for all kinds of purposes. It was inevitable that it would supersede some of the clumsy, inaccurate, and doubtful methods of the personal selling which it has replaced. Moreover it is obvious that the necessity for stable market control on the part of the manufacturers made the use of advertising to the consumer the only possible means of obtaining this end.

As we have seen in the earlier part of this present chapter, advertising improves the selling or marketing condition because of the relief or replacement of the more expensive personal selling force otherwise necessary. These differences should be noted a little more exactly, as they form not only the justification for advertising, but the index of its possible value for any proposition, and consequently the amount which can be profitably engaged for its use.

Advertising, because of its mass appeal, can reach an individual at a sum which is from a hundredth to a three hun-

~~dredth of the amount which would be required to bring the information to the customer in any other way.~~

By using advertising for all selling work, and letting the customer take the delivery cost, the mail-order house can sell for approximately 4 per cent where the department store needs over 25 per cent for the same work. Where the advertising has been used to supplement the work of the salesman, the effect of the use of advertising has been, generally speaking, to increase the sales without a proportionate increase in all the marketing expenses, so that the marketing expense, while greater in total volume, was less in percentage cost on the individual unit.

There are three economic effects of advertising which ought to be understood in order to determine its value under any given set of conditions and any given analysis.

**Increase in Efficiency of Salesman.**—The first economic effect is the increase in efficiency of the salesman himself. The work of the salesman is of a very indefinite character; the customers with whom he comes in contact have a thousand different problems and scores of different questions to be taken up and gotten rid of—somehow. Conversation does little to remedy this trouble, and the time spent in all this, to some extent, lost motion, is a considerable portion of the total time of the salesman. Furthermore, where the items of difficulty are constantly varying, the salesman becomes doubtful of his own information and the information which his firm may have upon the matter, particularly as there are no reference manuals on these conditions prepared for his benefit. Advertising, because it has a tendency to crystallize, use, or forestall all arguments in connection with the service of the goods, gives the salesman, ready at hand, text-books for the benefit of the customer, and relieves his time in so doing.

In interviewing the hundreds of salesmen from whom the

writer has bought, not only in connection with advertising, but previously in other lines, in almost all cases where specific information is required, the advertising catalogue or other matter is brought out by the salesman to reinforce his own statement and to save his own time.

The benefit in actual dollars and cents of a moderate amount of advertising for the use of the salesmen is so obvious that virtually no concerns are without some of this kind of advertising, however much they may be inclined to call themselves disbelievers in advertising.

Thus, in the case of one concern, the advertising department was created for the purpose of "eliminating a lot of correspondence with salesmen and dealers and defining the service," this being considered as the limit of its usefulness.

**Effect upon the Distributor.**—In some directions, the economic effect of advertising upon the dealer and jobber—otherwise the distributor—arises from the same cause. That advertising has a tremendous effect upon him, apart from the effect upon his customer, is shown by the fact that great increases of business have often been secured before the advertising has had an opportunity to reach the consumer.

Apart from this effect upon the dealer, which is somewhat like the action upon the salesman, there is the effect upon him due to the attitude of the consumer.

Advertising makes goods known to the consumer, it makes ~~more goods~~ known to him, and it familiarizes him with the arguments in connection with the various commodities in such a way that he becomes a greater buyer, a more discriminating buyer, and a critic of the comparison between the goods and the advertised service of those goods.

The consumer, therefore, requires of the dealer two or three things which he did not formerly demand. His knowledge makes it necessary for the dealer to carry the stock the con-

sumer asks for, instead of using his own judgment upon its value. The consumer, by asking for certain brands, makes less claim upon the dealer's time, because of the fact that he is already sold and demands only the delivery of the package. Further, the consumer learning from the advertising of the many uses for the product, buys more of it, and therefore the individual purchases of the dealer are increased, and his stock turns over with greater speed. The profit from the increased speed of stock turnover is so much more than any other item in connection with an individual product from the dealer, that this is naturally the controlling one in measuring the value of the advertising of a product to the dealer

**Value to the Manufacturer.**—The value of advertising to the manufacturer is simply the expression of its value to the consumer, dealer, jobber, and salesman.

The value to the consumer is in increased convenience and service. The value to the ~~retailer~~ is in increased turnover and decreased selling expense. The values to the jobber are the same, although he recognizes them less, since he would like to hold in his hand the brands which control the market. The manufacturer's advantage comes in increased market, secured without a proportionate increase in expense.

Of course, the possibility of securing all these benefits depends upon the proper use of advertising, and is by no means a necessary accompaniment to the use of the force without regard to the method of operation

Electricity has within it the power to do all the things to which it has been harnessed, but the value of the power secured is in direct proportion to the efficiency of the equipment used in harnessing it. Advertising is the power of publicity and the value it will bring to any commercial organization depends entirely upon the value of the equipment by which it is harnessed to do the work.

The above economic advantages of the use of advertising in business represents simply what is possible, with the present equipment, to secure, if that equipment be properly used. There is little doubt that the future will see a vast improvement in advertising and a great increase in the value secured from it.



## CHAPTER III

### THE FACTORS WHICH DETERMINE THE KIND AND EXTENT OF ADVERTISING

**Underlying Conditions.**—The value of advertising is not determined simply, or chiefly, by the amount, measured in terms either of dollars, of space, or of strength of appeal; like any other force, its value is determined largely by the conditions surrounding its application. These conditions must be assembled and their several factors analyzed before deciding upon the amount or kind of advertising to be used in any given case. Unless this is done, the size of the appropriation and the plan of expending it will have to be based upon a combination of guess and personal experience—no adequate basis for defining the place of advertising as a regular part of the sales operations.

**Factory Organization and Output.**—The first consideration in determining how the force of advertising is to be applied to do its most effective work is the territory to be served. The ideal condition as to trade may be stated as that condition under which the output of the factory is sold through the smallest area of territory which can absorb it under the prevailing conditions of consumption and competition. Such an ideal state means the smallest unit sales and advertising cost, and consequently the least burden upon the goods.

To bring about anything approximating this ideal involves a study of the location of the factory with respect to the consuming public and a comparison of its output, both present and future, with the total consumption of the class of goods in question.

These considerations are vitally important in connection with products of a staple character distributed direct from the manufacturer to the consumer. Here conditions are such that any excessive freight charges over those of competitors will tend to increase the selling price to a point which will immediately limit the possibilities of sale. Obviously, this means that such products should be sold within the smallest possible territory surrounding the factory.

Even in the case where the product is a specialty sold either directly to the consumer or through dealers, it often happens that the possibilities of consumption are such that the entire output could be absorbed within a much smaller distance from the factory than is usually covered by the sales organization, provided proper intensive means were used to develop the full possibilities of the territory.

These principles are even more strongly applicable in cases where the output represents but a small percentage of the total consumption of the country. Here the mistake is frequently made of trying to obtain a wide distribution when greater economy could be effected by more intensive efforts within narrower limits.

Other factors, of course, have to be analyzed with reference to these general considerations. Among them are the possibilities of expansion of the market, which may make it desirable to advertise in a wider territory than that immediately surrounding the factory. The future output of the business may justify plans which would not be efficient, judged purely from the standpoint of present necessities.

**Consumption.**—The consumption of the product in question must next be analyzed. Under this heading it is necessary to study the consumption for the territory as a whole and by states, and also the consumption of each buying unit (the buying unit may be a person, a family, or a company, or in some

cases even a whole municipality). It is well also to ascertain the consumption per square mile or other area.

The total consumption in the territory indicates what percentage of the business it is necessary for us to get in order to sell our present output. It also shows whether future expansions of the business would require expansion of the territory, or whether it might be taken care of by an increased percentage in the same territory.

More important, the analysis as a whole will enable us to consider the relative profit to be secured through sales to a buying unit in proportion to the cost of reaching this buying unit by advertising. The cost of reaching a buying unit by any form of advertising remains practically constant; hence the amount of profit to be derived by securing its trade will depend upon the amount it consumes.

Suppose, for instance, the total consumption of the business is 1,000,000 packages a year, and our output is 100,000 packages a year. It will then be necessary for us to get 10 per cent of the business. If the buying unit is a person, as in the case of a breakfast food, and the population of the territory is 1,000,000, then the per capita consumption would be one unit. If we find that in order to develop this one-unit business, it is necessary to reach each person five times in the course of a year in advertising, then the expense in proportion would be:

$$\frac{\text{Price of one unit}}{\text{Cost of reaching a person five times}}$$

Or if, as is usually the case, it is impossible to determine the number of times it is necessary to reach a person in order to develop that business, we should figure the price we should secure for one unit, determine the gross profit, and from that consider an arbitrary percentage for advertising and thereby

determine the amount we could spend upon each person to get the business.

As advertising should be weighed against the cost of selling by other means, we may profitably study the square-mile consumption figures. If the square-mile consumption is 100 units, the percentage we should secure to take care of our output is 10 units. The gross revenue from 10 units, balanced against the time and expense of the salesman to cover the square mile, would give us the actual cost of the selling operation apart from the administration or advertising. For example,

Price of 10 units

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Time and expense of salesman 1 square mile

After performing these operations, we are in a position to make a preliminary estimate of the following factors:

1. The percentage of the possible business which **must** be taken in order to agree with the output.
2. The territorial extent of operations.
3. The possible advertising expense per buying unit.
4. The possible unit sales expense.

**Competition.**—Other factors commonly enter the situation, however, which have a tendency to modify these preliminary estimates. Of these the most important is competition.

If our competitors already exercise a strong control over the business of the territory, it may be possible for us to secure only 5 per cent of the business instead of the required 10 per cent, in which case the territorial limits would need to be extended. With weak competition, on the other hand, it might be possible to secure 20 per cent of the business and thereby reduce our territory and consequently reduce other expenses, such as transportation and salesmen's costs. The cost of a salesman traveling over a square mile is substantially the same,

whether he sells 10 units or 5 units. Hence, the difference in selling expenses, in case we can secure 5 per cent of the business, may be compared to that in which we get 10 per cent of the business in the following manner:

Value of 10 units		Value of 5 units
<hr/>		<hr/>
Cost of time and expense	<i>as</i>	Cost of time and expense
1 square mile	<i>against</i>	1 square mile

For these reasons, it is especially important to analyze the character and extent of the competition with particular reference to its sales and advertising activities and its present hold upon the trade.

**Prices.**—The question of price has an important bearing not only upon the possibilities of the market, but also upon the policy which characterizes the marketing effort. The market price at which an article is to be sold should logically be based upon the cost and value of the services rendered by the manufacturer in manufacturing and selling. In point of fact, the condition of the market with reference to the supply and demand of the product actually has greater influence in determining the price at which the product can be sold in order to dispose of the output.

This is particularly true in the case of staple commodities sold in bulk and known only to the consumer by their general name. Here the price which can be quoted is limited to a very small fraction over and above the general price which supply and demand have established at the time. In some cases even the slightest fraction above the ruling price is enough to destroy the possibilities of sale.

In the case of manufactured articles that are bought with more or less discrimination from the particular manufacturers, and which reach the user in such a way that their origin can be

identified, the range of prices is large and the possibility of securing a larger or smaller price is dependent largely upon the reputation which the manufacturer has established. To put it in another way, it depends upon the value of the individual service and the strength of the buying habit to which it appeals.

In all cases, of course, price has a certain amount of influence because the great bulk of the buying public for almost any commodity is obliged to figure costs so closely that price becomes almost a controlling influence upon the amount of business which can be secured. It certainly operates in this way where the requirement is to obtain 40, 50, or a larger per cent of the market. Where the percentage required is much smaller, say 2, 3, 4 or 5 per cent, the price question assumes much less importance than the value question, which is a component of price and service.

In classes of products where the consumer has a habit of discriminating, a goodly percentage of the consuming public can be induced to pay very much higher prices than those represented by the majority market—provided, of course, value and service are shown to be worth the difference.

The relationship between price and percentage of business secured is therefore mutual. The percentage of business which must be taken to dispose of the output will have a large bearing upon price, and in its turn price will be a considerable factor in determining the amount of business it is possible to get. It will also have an important bearing upon the policy, arguments, and conditions of sale which form the basis for the sales work of the organization.

**Packages.**—The size and appearance of the package must also be studied. Where it is proposed by advertising to familiarize a large part of the buying public with the package containing our product, it is of utmost importance that this

package should carry an additional argument in favor of the commodity rather than one against it. The size of the package should, therefore, suit the convenience of the majority of the buying public. That this is an important influence is shown by the fact that where a given product is put upon the market in packages of various sizes, it has been found that only one-third to one-sixth of the number of sizes ordinarily supplied by a manufacturer obtain any large percentage of sale. The remaining two-thirds or more are either too large or too small for the average buyer and are sought only by the occasional purchaser.

Any manufacturer, therefore, would do well to go into the history of the product in question and determine what is the most convenient size. Without such analysis it frequently happens that the size chosen is quite inconvenient. One manufacturer of a certain product determined to put upon the market a package of double size for the usual price. Apparently this was a real service to the buying public. Events proved, however, that the amount consumed by the average buying unit was so small that there was no advantage in the double-size package and the added inconvenience of handling this extra bulk made it defeat its own object.

The package is of interest to us as a part of the creative work of advertising as well as of the underlying analysis. It should not only conform in size to the buying habits of the average customer, but should also supply a part of the sales appeal. It is one of the most obvious of all the advertising possibilities and should be one of the first considered. In the case of articles of general consumption it forms a continuous reminder of the product and the manufacturer. Care should be taken to see that it is attractive and inviting in appearance and distinctive enough to avoid confusion with the packages of competitors. Progressive manufacturers before putting a new product on the market often have several packages de-

signed and submit them to competitive tests to determine which will take best with the public by giving the maximum service from the standpoint of convenience and by having the highest advertising value.

**Buying Habits.**—The analysis of the amount consumed by the buying unit has a threefold value.

1. It indicates the line of distribution to be followed. Oftentimes there are alternative lines and the same manufacturer with different products may find that different lines need to be used.

2. It gives an index of the amount of effort required by the purchaser in responding to the advertising appeal. This effort is usually translated in terms of dollars. Thus, the lowest priced article of its class, for example, automobiles, ordinarily requires less advertising than its higher priced competitors.

3. It indicates the extent to which quantity has an influence upon the buying habit and the degree in which a difference in cost would affect purchasers. An article used in very small quantities is ordinarily bought in the smallest package and a larger quantity for the same price is little inducement. The apparent service in giving more for the money is frequently offset by the loss in convenience.

Closely connected with the analysis of amount per buying unit is the analysis of the number of purchases per year for the average buying unit. It gives an indication of the proportion of revenue which can be spent to secure the custom of the individual. It indicates also whether the purchase is a daily routine or an occasional requirement, or a regular but special necessity. It indicates the strength of the buying habit and the length of time usually necessary to secure a certain percentage of the business. In some lines it is easier than in others to swing the buyer from one brand to another.

When all the factors named above have been analyzed and



the figures determined with approximate accuracy, it will be possible to make a reasonable estimate of the advertising appropriation allowable for a year to develop the business. This amount should not exceed that which will be required to maintain the market after sufficient business has been developed to run the factory to capacity.

**Possibilities of Economic Use.**—The economic value of advertising is in proportion to the extent and discrimination of the buying habit. Most staples are bought without discrimination between individual producers. Grades are standardized and within the same grade price is the controlling factor. Changes in the market occur through changes in the economic status of the population or through changes in prices. There is little opportunity for advertising to effect a change.

There is, however, in many lines formerly considered staples, a gradual tendency toward individualization. Products like sugar, meat, etc., which used to be bought in unidentified form are now being packaged and branded. In many instances, this tendency is due less to the attempt to market increased supplies than to a desire to stabilize the market already established and to protect good-will. Such attempts have reasonable chances of success where they represent a real and demonstrable service to the buying public.

The economic value of advertising is greatest with specialized goods in which the skill of the manufacturer or his special advantages in materials enable a differentiation to be made between his own and competing products. To put it in another way, the greatest possibilities for advertising exist with those commodities about which the manufacturer has much to say that would be of interest to the buying public. There are cases in which advertising conducts the whole effort of selling. There are many others in which advertising does the preliminary work and personal sales effort completes the process.

In the latter instance, it is possible to determine rather definitely how much may profitably be spent in advertising. A limited experiment will show how much the efficiency of the sales force may be increased by advertising. With these facts, the total amount which may profitably be devoted to the purpose can easily be determined. For example, assume that through the use of advertising, a 20 per cent increase from the same amount of personal sales effort may be secured; then the cost of advertising must bear the same relation to that percentage that the sales expense bears to the original gross revenue. That is, if the selling force does a business of \$100,000 without advertising, at a selling cost of \$25,000, and it is possible with advertising to increase this to \$120,000, then an appropriation of \$5,000 for advertising is economically justified.

The analysis of economic factors outlined in this chapter is needed as a basis for the general marketing policy of a business. The data should, therefore, be available in any going concern. Unfortunately, this is not always the case. Often-times the business has grown simply through the accumulation of individual experience and no attention has been paid to a scientific study of the marketing requirements. The lack of such study may not be seriously felt until advertising is contemplated, because personal sales work is flexible and can be readily accommodated to meet changes of conditions. When an advertising policy is established, however, and has been crystallized in some form of publicity, changes cannot be made without difficulty and expense. Hence the information on which the policy is to be based must be in hand before the actual work is done, and in fact, before the plan is completely formulated.

Personal selling may be likened to a hand-operation. Mistakes may be remedied by the skill of the operator and may even be turned to advantage. Advertising is like a machine-

operation. It has to be more exactly planned. The arguments, the packages, the price, condition of sale, the questions of guarantee and other kinds of consumer service must be worked out in advance so as to offset difficulties which might seriously affect the value of the work and even ruin the machine. Information should therefore be secured and properly used in devising a plan which can consistently be maintained.

It should be noted that the factors here discussed are only the most general ones. There are various others to be considered in individual cases. Such are the questions of alternative kinds of distributors and special conditions resulting where one organization or group of organizations control so large a percentage of the business as to amount to a virtual monopoly.

There are also sometimes abnormal conditions of trade in which the relationship of supply and demand is materially altered. When, for example, the available supply of a product is inadequate to meet the normal requirements of the buying public, and attention is therefore focused upon materials and manufacture, the purposes of advertising may be somewhat changed. The problem may then be that of conserving distribution, eliminating waste, protecting established good-will, and accumulating good-will as a basis for more aggressive sales effort when conditions become more nearly normal.

During the past few years governmental control of many industries and operations has introduced an important new factor. The extent to which this will be effective in the future cannot be determined now. The tendency, however, should be carefully studied with special relation to its possibilities of modifying conditions of distribution and sale. Special conditions like this make a complete analysis of marketing conditions more, rather than less, necessary. The present-day advertiser is no longer finding it safe to govern his plans by

his own limited experience or to model them upon methods that have proved successful for other companies under other circumstances. More and more he is coming to realize that there is no substitute for a thorough-going analysis of all the factors entering into marketing before deciding upon an appropriation and undertaking an advertising campaign.

## CHAPTER IV

### THE ORGANIZATION AND THE PRODUCT

**The Sales Force.**—The value of the advertising force is affected to a considerable degree by the other marketing forces of the business. Chief among these is the sales organization. With this the advertising man must work in close touch, and it is necessary that he start with a thorough knowledge of it.

It is not enough for him to know that there are a certain number of ~~salesmen~~ operating in a certain territory. He should know ~~how they solicit~~ business, whether they sell to the ultimate user ~~or to middlemen~~, and what service, if any, they give the buyers ~~in addition to taking~~ orders. He should know ~~whether they operate from branches or directly~~ from the factory headquarters, and under what system. He should know how they are kept in touch with the main office—personally or by correspondence and reports. He should know the extent and character of their sales collectively and individually, how they are hired and trained, how they are paid, and as much about their personal characteristics as he can discover. He should know how their work is assisted from headquarters and what their attitude is toward advertising. Often it will be necessary for him to recommend changes in procedure in order that his advertising plan may reach its highest degree of effectiveness.

More important still, he should thoroughly understand the operating policy of the sales organization. Some of the questions to be investigated under this head are as follows:

1. Do the salesmen operate under the jurisdiction of branch or territorial managers, or is there a direct

- contact between each member of the sales force and the general sales manager?
2. Do the salesmen operate in specific territories or do they specialize upon specific lines of the business?
  3. Are they engaged exclusively in selling the products which are to be advertised, or does the selling of such articles comprise only a part of their work? What instructions are given them either in the form of sales manuals, periodic letters, or in any other form?

Familiarity with these instructions is of extreme importance to the advertising man because they represent the condensed experience of the organization and contain those facts and claims upon which the representatives of the house base their solicitation.

**The Product.**—It hardly needs to be said that any advertising plan should be prefaced by a most exhaustive study of the product to be advertised. Comparisons should be made with competing products. Naturally, points of superiority are most looked for, as these form the talking points used both in personal selling and in advertising, but disadvantages (real or apparent) of the product as compared with others should not be overlooked.

The investigation should not end here. It should go behind the product and reach the men and materials which make it what it is. Every organization has an individuality due either to its growth and history, to the workmen, or to some other source, and this individuality should be found and clearly visualized by the advertising man. This requires study and often a close personal touch with the business. The distinctive differences which make a house or its product are not always

on the surface, yet it is in these that the soul of the proposition is to be found and from these the advertising must take its keynote.

It is the prime duty of the advertising man to provide every possible line of demarcation whereby the individual product which he is advertising can be separated from all its competitors. The history and the practice of the organization furnish one indispensable means of securing this result.

Study of the product should not only go back to the source from which it originated, but should also go forward to the place where it is consumed. Indeed, the buyer's viewpoint toward the product is often more illuminating than anything that can be discovered within the organization. As a preliminary to any new campaign for a product that already has a foothold in the market, it is usually desirable to conduct an investigation to discover in just what esteem it is held by all those who purchase it either for their own use or for resale. Its position with reference to the class to which it belongs is thus discovered, as well as any special advantages or defects which have developed through the experience of the buying public.

It is important to know what technical information is required in buying or using the product. Education of the consumer may prove to be one of the necessary purposes of advertising. This education may not be merely to teach the consumer to appreciate the product, but also to show him how to get the best service from it. The task of selling a complicated piece of machinery to factories is altogether different in this respect from that of marketing a new line of toilet soap.

The way in which the product enters the buyer's life should also be investigated. Is it for business purposes, for use as a household utility, or as something which affects his social life or his personal habits? What value does he attach to it and how does he discriminate between the product and

its competitors? Even in the same general class there are frequently differences. An example may be found in the automobile business. The automobile itself is rarely if ever bought by one who is unacquainted with the name and characteristics of the particular car he chooses. In some lines of accessories, however, which are used for the car, the buyer asks for them by the name in less than one-third of the cases. Some of the supplies required for the running of the car are asked for by brand in only 10 per cent of the cases. Similarly, in the field of household utilities, it has been found that the housewife discriminates in favor of a particular brand of floor wax or polish five times as frequently as she does in the case of laundry soap, although both articles cost so little that the amount of money involved would not in itself indicate a reason for this difference.

In cases where discrimination ~~has already~~ become a general habit, advertising becomes quickly effective, because no great difficulty is experienced in educating the consumer as to the importance of choice. On the other hand, in cases where discrimination is not exercised to any great extent by the consumer, a goodly part of the advertising will be wasted unless the consumer can be educated to acquire the habit of discrimination.

**Channels of Distribution.**—Another force which affects in some degree the influence of advertising is that supplied by the channels of distribution through which the product must pass on its way from the producer to the ultimate consumer. There are four general channels and the product in question must fall within one class or another of these:

1. Direct from manufacturer to consumer. Here the producer is directly in touch with the consumer either through word-of-mouth messages or words on paper. This condition is usually found with most products involving considerable



money for the individual order, especially such as are bought in connection with the operation of a business.

2. From manufacturer through retailer to consumer. Here there is one middleman involved whose efforts may add to or detract from the force of advertising. This method is used with those products consumed by the general public which are required in sufficient quantity by the individual retailer to permit of transportation and delivery without the intervention of a wholesale or jobbing house.

3. From manufacturer through jobber and retailer to consumer. Here we find two factors through which the response secured from advertising must pass before it reaches the advertiser. Most supplies used by the general public and many supplies used by business pass through these channels.

4. From producer through commission agent through retailer or through jobber and retailer to consumer. This method is used with a large number of perishable food products. It is also used with many products which do not reach the consumer until they have been subjected to further manufacturing processes. Oftentimes products passing through this channel are so changed in form that it is difficult for the original manufacturer to preserve his individuality in them.

Within each of these fields there are possibilities for variation in method. A change from one method to another is sometimes made advisable by conditions and even within the same general group changes may be made, as for example, changing from distribution through hardware stores to distribution through druggists. It is always advisable to study the relative strength of distributors not only in the territory as a whole, but in various sections of the same territory. It has frequently been found that while it was wise to trade through jobbers and retailers in certain territories, the product could be handled direct through retailers in other territories. In some problems which the advertising man has to face, the

question of exclusive jobbing arrangements and exclusive retail arrangements will become important. Choice of any method of distribution will depend very largely upon the trade habits of the field, the extent of buying with reference to population, and the influence which the jobber or retailer holds with respect to the buying of this class of commodities.

In analyzing the product with reference to its competition, there are factors other than individuality which must receive consideration. The most important are quality, attractiveness, and price. The relative status of these three items varies greatly. In a field such as machine tools, or instruments of precision, the factor of quality dominates and the organization which has established a reputation for this does not find price a serious barrier. With articles going to the general public, however, price usually determines several levels or grades, and competition is largely limited to articles within the same price class. Automobiles furnish a conspicuous instance of this. In many cases, such as canned goods, the question of quality develops into one of attractiveness in connection with the package, so that even where the actual products in competition are practically equal in quality, the character of the package has been sufficient to differentiate the product in the minds of the public.

All these three items—quality, price and attractiveness—should be carefully studied by the advertising man who is planning a campaign. He should be thoroughly acquainted with the status of the product in the competitive market, not only the actual status as established by the facts of manufacture, but the reputation as established in the minds of consumers.

## CHAPTER V

### PURPOSE OF CAMPAIGN

**Establishing Reputation.**—Although the final effect of advertising is to increase the sales of a product, this may not be the specific purpose for which the campaign is undertaken. This purpose may be any one of a number, and should be decided at the outset. It frequently happens that a business organization needs advertising for the extension of values along more general lines in connection with the organization and its market. Sometimes it is necessary to forestall difficulty by establishing relations of confidence with the public, not merely in connection with the product but in connection with the organization itself.

In the last ten years of rapidly increasing activity along industrial lines, many concerns which have started and gained a considerable amount of business have been obliged to devise advertising for the purpose of establishing an organization reputation. This has been particularly the case with organizations making a number of products, where the sale of the one product cannot altogether carry the sale of another product, but where an established organization's reputation can increase the sale of both. It is obvious that the plan of action will materially differ if this is to be the central idea. The media must be chosen from their standing and authority and their association with reputable matters. Every piece of printed matter must have the same general physical make-up and style, so that it will help to individualize the organization.

**Extending Organization Values.**—Allied to this matter of establishing reputation is that of extending the value of the

organization by suggesting, not so much its repute, but the individual character of its actions. This point of view has been necessary in a number of cases where it is difficult for the consumer to determine from the appearance or general survey of a product, the value which it will possess for his purpose, and where consequently the discrimination is not exercised except in a negative way. There are many products which may be made to look equally good with a 50 per cent difference in cost. In such cases the only hope of the serious manufacturer is to extend his organization value to the public by showing the care that is taken in giving to the public a product which will fulfill the purposes required of it and possess a value equal to the price which is asked for it. The plan which requires this point of view will not particularly affect the choice of media, but it will have an important bearing on the nature of the advertisements required.

**Extending Uses.**—Where an organization has secured as much business as would seem to be reasonably possible under the usual method of consuming the product, it has frequently been able to discover new uses for the product which could be suggested to the general public, opening up new lines of consumption and consequently new lines of sale. This has, in fact, been one of the most important selling and manufacturing developments of recent years, and in it the advertising man has had a considerable share. With his keen appreciation of the value of the new thing, the new idea, the new suggestion, he has seized upon discoveries of the manufacturer as opening up the way for an additional appeal to the public and an additional value in his work. Sometimes this extension of use has required the entry into advertising fields different from those required by the original problem; in other cases it has meant merely a rearrangement of the old advertising methods rather than an entirely new development. In

any case the choice of the media is subject to a somewhat different consideration, where this is the purpose of the campaign.

**Gaining Distribution.**—Probably a considerable number of advertising campaigns which are undertaken, particularly by young concerns, are for the purpose of gaining a larger distribution of the product, either over a wider area or more intensively over the area previously covered. Where distribution is required, the importance of the distributor must be very carefully considered. As has been noted many times, the influence of the distributor varies with the character of the product but is never insignificant, and in many cases it is more important to maintain the good-will of the distributor than it is to inform the public.

We have altogether discarded the idea which was extant ten years ago that it was unnecessary to pay any attention to the distributor provided the public was reached. We coined a new phrase to express that idea, "consumer demand," and it took us several years to find out that the consumer demand was mostly a theory; that in practice there were very few products upon which the consumer insisted and very many in regard to which the dealer advised. Nevertheless, even today we are in the habit of minimizing the importance of the dealer and putting a large part of our effort and attention upon the public without regard to the character of the product or the influence of the dealer in opening or closing the channels of distribution.

Where we desire to gain distribution through the regular channels, the particular interests of the jobber and the dealer should be taken into consideration, and media should be used in which they are vitally interested and which are most serviceable to them. The character of the product will determine whether the consumer should be appealed to, but no campaign which has for its purpose wider distribution can afford to

neglect the appeal to the dealer. A complete study of those periodicals in which he is interested and those lines of advertising which he uses is therefore necessary.

**Increasing Consumption.**—This case is quite the reverse of the previous case. If it is desirable that we should attempt to increase the sale of an article by increasing the consumption of it per unit of population, then the energy must be directed towards the consumer. The retailer should be considered to the degree to which the increased consumption will benefit his business but the educational work must be done with the consumer and the campaign must be laid out for that purpose.

**Solidifying Sales.**—In the increasing analysis which has been given to the character of sales work and the factors which enter into its efficiency, many organizations have discovered that while they were steadily increasing their business, the mortality of accounts was greater than it should be and it was necessary to get a large percentage of new customers each year in order to make up for this mortality as well as to increase the output. Such concerns have begun to use advertising as a means of stabilizing the sales, by expressing to the consumer not merely the reasons why the product should be bought, but the advantage of its continuous use.

The principal effect upon the advertising operation of this kind of purpose in the campaign is its effect upon the copy. The media which are used will in general be the same as those employed when the idea is to increase consumption, but the copy will be worked out with an attempt to stabilize the use of the product so that a continuance of this use may be secured in a larger percentage of individual cases. This means a play upon the service idea in advertising. It is the idea which has brought into being a lot of information designed to make the use of the product a familiar habit so that it

becomes a part of the regular process of life. It is not concerned so much with stating the value of the product as a thing to be bought, as with stating the service which can be secured from the use of the product and emphasizing that in a great many ways.

**Identifying Trade-Mark.**—The extensive use of advertising for the performance of sales work has tended to place new emphasis on the trade-mark. In many cases where trade-marks were secured before advertising became an important part of the work, it has been found that the trade-mark is a tax upon the memory, that it is not readily distinguished from other trade-marks, or that in some way it fails to perform its function as an identification of the manufacturer's goods. For this reason advertising may become necessary, either to establish a new trade-mark in the place of the old one, or to individualize a trade-mark which previously did not give proper identification, or even to suggest to the public the pronunciation of a trade-name, so that there can be no mistake.

In such cases the purpose of the advertising campaign is somewhat different from any that have been discussed. It is chiefly concerned with reaching the largest possible number of consumers of the article, with instructions which will enable them to identify the trade-mark, with suggestions as to its meaning, and with indications of its value. This purpose of the campaign will affect very intimately the choice of the media, the use of printed matter, and the character of the copy. It must be considered as a part of the central planning if the whole operation is to be co-ordinated to the greatest advantage.

**Familiarizing, Educating, Stimulating.**—The purpose of advertising per se is to increase public knowledge of a particular product, organization, or service, so that the effectiveness of any one of these will be greater. In its general plan of action,

therefore, it must always attempt to increase the familiarity with these things so that they may become a part of the life of the business man, the farmer, the householder, etc. It must further be prepared to educate men in the use of its product and in how to get most value from it. In addition it must be sufficiently stimulating to transmute the effect of the advertising into buying.

The general purpose of the campaign may be either one or all of these. Their relative importance in connection with the campaign must be determined by a close study of the position of the business, its history, the distribution, and the character of its product. The advertising which is prepared must have these things in mind so that it is unconsciously bent towards their development and so that there is no break in the successive steps. Much of the effectiveness of advertising is lost because, while the media have been more or less carefully chosen in connection with their individual value for the problem in hand, and the copy and display have been painstakingly worked out, the assembled pieces of advertising do not represent an orderly progress in the conception of a central idea designed to increase the familiarity of the product or service, to extend the knowledge of its usefulness, or to stimulate the desire for it.

These three items, in fact, sum up the present chapter. They include, if they are properly studied, all the other purposes for which an advertising campaign may be started. They also indicate view-points that should be kept in mind in the actual execution of the advertising work. Before this can be begun, however, it is necessary to give consideration to other aspects of the science of advertising. These will be explained in the following chapters.



## CHAPTER VI

### THE TRADE-MARK

**Meaning of the Trade-Mark.**—One of the first constructive steps in the actual execution of most advertising campaigns is the adoption of a trade-mark, or the consideration of the trade-mark already existing, with the object of determining whether it should be retained, modified, or supplanted by another. In a large percentage of cases, of course, the trade-mark has been adopted before the planning or even the contemplation of any advertising campaign, for the trade-mark itself has long been recognized as an almost essential method of identifying the products of a craftsman or manufacturer. Originally it was a symbol stamped or marked upon or woven into the goods. Survivals of this ancient method of treatment are still to be found upon many tools, pieces of furniture, golf clubs, etc.

Most of the early trade-marks and their later descendants were pictorial. In many instances, the craftsman who thus identified his handiwork was unable to read and write, as were many of his customers; hence the mark required pictorial treatment to accomplish its purpose. These marks usually illustrated place, environment, name of the craftsman, or the qualities of the article as a leading part of the design.

While the trade-mark in itself is a very old method of identification, and while the law in regard to it dates back hundreds of years, its extended use in the modern sense dates back to the beginning of industrial expansion and the growth of international trade. Before that time few of the products required by people of various countries were distributed over any great distance. As sales were generally made by personal contact, the necessity for identification was comparatively small.

As the products of industry began to travel further afield and to pass through more hands on the way to the final consumer, the need of protecting them against substitution was more keenly felt. Sometimes the trade-marks were applied by the manufacturer and sometimes by the jobber or other merchant; but in all cases, the reason was the same—namely, that the goods themselves might exhibit the particular individuality behind them. This meant that the reputation established for this particular product was less likely to be impaired by substitutes and that the buyer in turn might be surer of securing the article of his choice.

Today the value of a trade-mark is even greater from the view-point of the advertiser. It facilitates the memory of the article described in general publicity, it aids in its recollections at the moment of need, and assists in identification at the time of purchase. The scope of the trade-mark has likewise been widened until now it includes not only simple pictorial designs, but words or trade-names, and trade-characters. This extension in value and use has brought with it a serious problem in the selection and protection of the trade-mark itself. It is no easy matter to secure a trade-mark which will fulfil all requirements. Indeed, in some lines there are trade-marks which so closely resemble one another that their chief purpose of identification is largely lost, and no one of the marks achieves its purpose. This condition is guarded against to some extent by the rather rigid requirements of the trade-mark law, which is designed to help manufacturers to protect themselves and their customers against competitors who may be unscrupulous enough to attempt to profit from a reputation already established.

**Legal Requirements.**—The trade-mark law in the United States, as well as in Great Britain, its colonies, and dependencies, is based upon the common law right of the consumer to

be protected against substitution in his buying and the rights of the manufacturer to the exclusive use of a trade-mark for that purpose. The right of the manufacturer to the use of a particular trade-mark is determined by:

1. Whether or not he is the first user of the mark.
2. Whether the mark conflicts with some other to a sufficient degree to confuse the buyer and lead to possible damage to the manufacturer's business in that way.

In order to afford a practical and easy means of determining his position, the man who is using a trade-mark may register it with the patent office, giving copies of the mark, the date of its first use, and other particulars. The patent office authorities will not register the mark, if it—

1. Is descriptive of the product.
2. Involves the use of a geographical, historical, or proper name.
3. Conflicts with other previous marks to their knowledge.

After application and passage through the examiner's hands, the mark is published in the official gazette for thirty days, during which time anyone affected may protest against its registration. Unless a protest is made, the mark is registered. The registration of a mark does not confer any rights upon the registrant. If some other party has continuously used the mark from a date prior to the registrant's first use of it he can claim the right to the mark although he has never registered it and did not protest the registrant's application. What the registration does, is to give the registrant *prima facie* evidence of ownership and lay the burden of proof to the contrary upon the other party. The difficulties of the case are not decreased by the fact that the files of trade-marks in the patent office are not cross-indexed thoroughly and a search may not establish

all the information. Neither are these files representative of all trade-marks, as there are numbers of marks in the United States which are not registered at all and which may not be discovered at the time of adoption of the trade-mark by the registrant.

It is not generally understood by sales and advertising executives that trade-marks are not property—they are merely an identification and cannot themselves be transferred, bought, or sold. They can be transferred only as part and parcel of a business. In this respect they differ from patents; this difference must be well understood.

**Foreign Requirements.**—In some European countries and in some South American countries the trade-mark laws are entirely different from those obtaining in the United States. In these countries the first registrant of a trade-mark is the owner of the mark and the prior use of it by another individual or corporation does not affect the matter. There are a number of well-known cases where American concerns have found their trade-marks already pre-empted by local concerns in several of these South American countries and they have been put to trouble and expense to straighten the matter out.

In most cases the time required to procure registration in foreign countries is very much longer than that required in this country, even though there be no delays or protests. Registration of trade-marks therefore should be fully attended to before there is any prospect of goods arriving in quantity in the foreign market, so that no difficulty will be experienced after trade is once established. Furthermore, the question of applicability of trade-marks to the conditions of the country and the population should be studied, as the trade-mark which is thoroughly suitable for the United States may be utterly unsuited for operations in countries speaking entirely different languages and having different customs and conditions.

**Certificate Countries.**—The United States has a convention agreement with a number of countries, whereby among other things a corporation domesticated in the United States must have secured a certificate of registration in this country before applying for registration in other countries. Other conventions between different countries affect the operations of trade-marks in the various quarters of the globe. The colonies of some countries handle their own trade-mark affairs; in others they are taken care of by registration in the parent country. As a matter of fact, the ramifications of trade-mark practice are so many that a competent trade-mark attorney is necessary when considering such questions. There should be no question about securing such advice as it is the only method of keeping out of difficulty and getting results worth while.

**Psychological Requirements.**—Wholly apart from the legal requirements, it is to the advertiser's interest to secure a trade-mark which shall be individual and at the same time have the greatest possible advertising value. In general, the more easily and correctly a trade-mark is recollected and the more quickly and certainly it is recognized, the higher will be its value. For this reason, any contemplated trade-mark should be studied from a psychological view-point to determine its recognition and recall value.

Most trade-marks are made up of one or more of the following materials:

1. Pictures (Old Dutch Cleanser, Scott's Emulsion, Gold Dust, etc.)
2. Words (Keen-Kutter, Uneeda, Sapolio, etc.)
3. Geometrical forms (star, triangle, cross, circle, crown, etc.)
4. Syllables or disconnected groups of letters (B. V. D., A. B. C., etc.)

These kinds of material are not of equal value. The fol-

lowing table shows how large are the differences in value for correct recognition and for correct recall. The figures give the number of repetitions required to correctly recall and recognize each series of twenty items of the four different kinds of material:

Material	Recognition	Recall
Pictures .....	1.04	3.36
Forms .....	1.80	3.96
Words .....	2.64	4.76
Syllables .....	5.80	7.12

Recognition is here seen to be about twice as easy as recall in all kinds of material. As a matter of fact, recognition is the more important consideration in the case of most articles that appear on the shelves of the dealer with the trade-mark plainly showing. It is worth while to observe at this point, however, that the relatively greater difficulty of recall makes it desirable that the advertiser should use window display and other forms of reminder advertising in all cases where it is likely that the article will have to be asked for by name in order to be secured.

Where the field of selection is entirely open in the choice of a trade-mark, it is clear that pictures have a distinct advantage in that they are remembered and recognized much more easily than are geometrical forms, words, or syllables. Incidentally, the picture in the form of a trade-character or person has a further advantage of possibilities of action and of variety, neither of which is so easily secured with other kinds of trade-marks. It is unquestionable that the many forms of human activity in which the Gold Dust Twins and the Cream of Wheat dorky have been presented to us have had much to do with the popularization of these trade-marks.

With certain classes of articles, the field of selection is limited by considerations of dignity, so that the use of a pictorial trade-mark may be inadvisable. Then too, it may be

that the method of distribution is such as to make it necessary that the article be asked for by name rather than pointed out by recognition of some design. Under such conditions a trade-name has to be adopted. Certain trade-names have by long use and effective advertising become of tremendous value to an organization. Some, like Vaseline and Kodak, have even been admitted to the dictionary in recognition of the fact that they are a part of the language, though each of them is a trade-name, the exclusive property of a single company. Neither of these words originally meant anything. They are coined words, which have acquired their present value largely through advertising.

Coined words furnish one of the best solutions to the problem of securing a good trade-name. Such coined words are commonly derived from a number of different sources. Among these the following are perhaps most valuable:

1. Derivations of proper names (no longer registerable).  
Examples: Listerine, Tobasco, Munsingwear.
2. Shortenings and extensions of words (especially derivatives of familiar words). Examples: Pianola, Shinola, Indestructo, Chiclet, Wheatlet, Leatherette, Tabs, Polarine.
3. Combinations of initial letters or initial syllables of the company's name. Examples: Reo, Armco, Pebeco, Nabisco, Clupeco, Socony.
4. Compounds of familiar elements. Examples: Palmolive, Walkover, Holeproof, Jap-a-Lac, Waxit, Daylo.
5. Simplified or disguised spellings. Examples: Uneeda, Holsum, Keen-Kutter, Klim (milk), Shookid, Odorono, Ryzon.
6. Foreign words, compounds, and derivatives. Examples: Lux, Cuticura, El Rado, Bon Ami.

7. Arbitrary formations. Examples: Kodak, Vaseline, Mazda, Keds, Crex, Tiz, Kryptok.

In choosing a trade-name the following requirements are ordinarily sought:

1. It must be easy to pronounce. People hesitate to ask for Djerkiss or Creme Yvette or Alghieri for fear of mispronouncing the names. The advertisers must therefore use valuable space to teach the correct pronunciation.
2. It must be reasonably short. The length of Glycothymoline makes it almost impossible to remember.
3. It must have a pleasant suggestion. Words like Zig-gie, Mum, and Tootsie Rolls sound either silly or vulgar to many people. Euphonious words, especially such as combine the harsh consonants *k*, *x*, or *z* with the vowel *o* and the liquid *l*, *m*, *n*, or *r* are usually good.
4. It must be apt, that is, appropriate to the article. General words, like Usit, Superior, or Eureka are of little value. Even worse are words that by their association with familiar elements give a wrong impression of their character and purpose. One might easily suppose that Vinol contains oil, that El-Rado is a cigar or that Hipolite is a lighting device—all of which suppositions would be far from the facts.



## CHAPTER VII

### THE CHIEF PSYCHOLOGICAL PROBLEMS INVOLVED

**The Value of Psychological Study.**—In the preparation of any advertising campaign today, some consideration, more or less scientific, is almost invariably given to the psychological aspects of the situation. Indeed, the term “psychology” has been so much used and abused by advertising men that its

true significance is occasionally overlooked. There are, however, some agencies and other organizations that conduct fairly extensive psychological investigations as a part of the work of planning any scheme of advertising. Such investigations frequently enable them to avoid errors which would interfere seriously with the success of the project.

To the individual engaged in advertising work, whether in the preparation of copy as writer or illustrator, or in the buying or selling of advertising space, or in the general supervision of any part of the



**The Girard Smile**  
*As conceived by J. J. Gould*

Any good cigar is a comfort while you are smoking it; but the matter of its after-effect is also important. The extraordinary virtue of

**GIRARD**  
Cigars

is that they combine *mildness and full flavor*. This means that you get a satisfying “man’s size” smoke and yet do not pay the heavy after-penalties of very strong cigars.

The Girard is designed to make everybody smile.

Girard cigars are made in 14 sizes, from 3 for a quarter to 20c. straight.

Antonio Reig & Langsdorf  
Established 1871  
Philadelphia

An appeal to appetite and sensual gratification

process, a knowledge of fundamental psychological principles is often of direct help. The actual processes may be artistic, technical, or commercial, but the methods have their basis in recognized laws of the mental process. The reason for this lies in the fact that advertising depends finally upon the communication of ideas and feelings from one person or group of persons to another.

The original meaning of advertising was to "turn toward" or "direct to." The modern purposes of advertising, as has already been shown, are to direct established buying habits toward particular products rather than toward other products in the same class of products in general, or, to direct attention toward products for which the buying habit has not been established at all. The term "creating a need" is sometimes employed to describe this latter purpose, though as a matter of fact, it would be more exact to say the attempt is to awaken a need which was latent all the time but not consciously realized.

In carrying out these purposes, the advertiser is confronted with four main tasks. These he must successfully accomplish if his campaign as a whole, or any individual piece of copy, is to reach its highest effectiveness.

**Knowledge of the Market.**—The first problem is that of knowing the pre-existing needs of the community at large and especially the needs of the particular individuals with purchasing power. A knowledge of the fundamental needs of men and women is thus the first requisite in the equipment of the advertising man. This knowledge is equally necessary for appealing to existing needs or for stimulating new needs.

**Knowledge of the Commodity.**—The second problem is that of discovering in the particular product to be advertised the qualities which have the power of satisfying the definite

needs of possible buyers. This analysis reveals at once the nature of the task to be undertaken in the campaign. It indicates whether the article will be bought because of some emotion, such as fear, ambition, or love, or whether the purchase



Loyalty to those with whom we have been pleasantly associated

will be made wholly upon a reason basis. It indicates whether the buyer must be educated to a recognition of the need for the class of article, or whether all that is necessary is to persuade him that the particular article will satisfy his recog-





**M**AY Providence protect you and your wife and your children from the necessity of using it. But when you do need it, may the same kind Providence have forearmed you to throttle the fire fiend before he can rob you of your household treasures or the lives of those whom the hearthstone cannot spare. Pyrene plants confidence in your bosom when you are going away—an assurance that you will not return to charred ruins, death, or a frightful disfigurement.

**Price, \$7.00, f. o. b. nearest shipping point**

Brass and Nickel-Plated Pyrene Fire Extinguishers are the only one-quart fire extinguishers included in the lists of Approved Fire Appliances issued by the National Board of Fire Underwriters.


*WRITE FOR BOOKLET*

**PYRENE MANUFACTURING CO.      1358 Broadway, New York City**

Atlanta	Baltimore	Boston	Buffalo
Dayton	Denver	Louisville	Memphis
Oklahoma City	Pittsburgh	St. Louis	San Antonio
			Chicago
			Norfolk
			York, Neb.

Pacific Coast Distributors: GORHAM ENGINEERING CO., San Francisco, Los Angeles, Seattle

Fear, devotion, and bodily safety



**A Thousand Boating Pleasures Are Yours With a Caille**

**Y**OU simply can't imagine how much fun and pleasure are embodied in a sturdy little Caille Portable Boat Motor. You have to try it. You have to let it turn your row boat into a little family launch and go spinning over river and lake—to the camp, the fishing and hunting grounds, the summer home, picnics, anywhere and everywhere, without a lick of work—then you'll appreciate the value of a

**Caille Portable Boat Motor**

It attaches to any row boat by simply turning two thumb screws. It's adjustable in any angle or depth of stern. Develops 2 h. p. Starts with half a turn of the fly wheel. Is steered with a rudder—like a launch, not by the propeller. Rudder is of our folding, stone-dodging type (pat. applied for). Propeller is protected by a skid.



Drives row boats 7 to 9 miles an hour or slow enough to troll. Can be run in salt or fresh water. Weighs but 55 lbs. Furnished with battery ignition or reversible magneto. Send for catalog giving details. Dealers wanted.

**For Larger Boats**

We build a complete line of motors from 2 to 30 h. p. If interested, ask for our Marine Motor Blue Book.

**The Caille Perfection Motor Co.,**  
World's Largest Builders of Two Cycle Marine Motors  
1402 Caille St., Detroit, Mich.

**Cuts the Work Out of Sport**

The play instinct

nized need better than will others of its kind. It indicates whether the article is to be consumed itself or to be used in the production of other articles which will satisfy the needs of the buyer.

**Establishing the Association.**—Where these two analyses have been made, the third task is that of establishing the connection or association between the more or less definite and conscious needs of the buyer and the specific commodity advertised. To do this means to create mental habits, thought habits, action habits, of such a sort that the feeling of the need at once suggests to the mind of the individual the commodity in question. This implies a knowledge of the laws of thinking, the laws of association, the phenomena and characteristics of memory, the facts of habit, and the general characteristics of human action and human behavior. It also

involves a knowledge of the way in which men and women make their decisions, and the way in which they are persuaded and convinced.

SAFE!

AIMS EASY AS POINTING YOUR FINGER

HER property—her little ones—her own life—she knows are safely protected when she has a Savage Automatic in her home. She knows its ten sure shots are at her command—quick or slow, as she chooses—one to each trigger pull. And what's more, she *knows it is safe*—knows at a *glance* or touch if it is loaded. That is why she does not fear the Savage. Are *your* little ones and property safe? Send 6c in stamps for book "If you Hear a Burglar." Send today

THE **SAVAGE** AUTOMATIC

10 Shots Quick

Savage Arms Company, 79 Savage Avenue, Utica, N. Y.  
Makers of the Famous Savage Rifles.

Safety first!

**Making the Association Dynamic.**—The fourth and final task is that of making the association dynamic. The mere associa-

## Finding the "Hidden Profits" in Your Dollars

**M**ANY a conservative investor has found new profits concealed in his invested funds and increased his income by purchase of sound first mortgage bonds yielding 6% interest..

Of course, the yield from one's investment is far less important than safety of principal and certainty of interest. He who sacrifices safety in pursuit of greater income commits the gravest of mistakes.

However, it is not difficult to increase the yield from one's investments without any real sacrifice of safety. The first mortgage serial bonds we own and offer return 6% interest and are so thoroughly safeguarded that no investor has ever suffered loss of principal or interest on any security purchased of us.

We will be pleased to explain the merits of these bonds and to show why they combine assured safety with a larger interest yield than most other securities of equal soundness.

*On application we will send The Investors Magazine, our monthly publication, and literature of value to every investor.*

Ask for Circular No. 501C.

**S.W. STRAUS & CO.**  
MORTGAGE BOND BANKERS  
ESTABLISHED 1882  
STRAUS BLDG. CHICAGO ONE WALL ST. NEW YORK

The acquisitive instinct

tion between the need and the product is futile; it must be realized in specific action. The person upon whom the advertising works must not only feel his need and recognize that the qualities of the commodity are such as to satisfy his need; he must also be stimulated to the act of purchase, of inquiry, or of definite receptivity.

The first two problems defined in this chapter are problems of conception and planning. They overlap in some ways the discussion of economic factors which has been given in previous chapters. The analysis of the commodity, in fact, is largely an economic problem that involves technical and industrial familiarity with the product. Some aspects of the matter, however, deserve special consideration from a psychological view-point which will be given in the chapter immediately following.

The last two problems

here defined are largely problems of execution. The psychological principles involved in solving them are explained in Chapters IX to XII. The actual work of applying these principles to the construction of the individual advertisement will receive detailed treatment in later chapters.



## CHAPTER VIII

### THE CHIEF HUMAN NEEDS AND THEIR SATISFACTION

**Characteristic Animal Needs.**—Human beings share with animals certain fundamental and essential needs. The differences in these needs are chiefly differences of quality and complexity rather than of kind, but even among the different species of animals, such differences are observable. In the higher animal forms, for instance, we find the function of metabolism highly differentiated and, in consequence, the need for particular foods and particular drinking places. Combined with the functions of sensitivity and reproduction, this function of nutrition develops into specific needs for shelter, protection from physical danger and attack, bodily defense, methods of storing up food, and more and more aggressive methods of securing it. The care and training of the young, the processes of mating, the incipient tendencies toward community existence, develop the needs of play, exercise, combat, leadership, and, to a certain extent, division of labor. In this process of animal development, specific modes of behavior are formed and perpetuated, which we call instincts.

**The Instincts.**—These instincts were originally developed as convenient tools for the certain and safe struggle for existence. Both animals and primitive man found certain modes of reaction to be most effective in dealing with certain given objects and situations. The individuals that reacted promptly and definitely in these appropriate ways survived and left offspring that possessed the same inborn tendencies to reaction. Those that failed to react in these appropriate ways perished

and left no progeny. During this long process of selection each animal form developed tendencies to react in the ways which race history had proved most expedient. These reflex mechanical tendencies are said to be instinctive. Groups of these tendencies which were closely similar in character or result, or in the situations and objects which prompted them, are for convenience classed together and called single instincts.

When we speak of special instincts it should be borne in mind that we do not mean perfectly definite and distinct sets of movements which will be carried out in the same way on all occasions. We mean rather a somewhat loosely classified set of special connections between stimulus and response, each connection being itself definite and specific, and the various tendencies being more or less related to each other on the basis of their consequences or the kind of object provoking them. Thus the instinct of curiosity does not lead us to do always some one particular sort of thing or series of things. But in general, to things which are new, or sudden, or unexpected, or in motion, or intense, or in any other way novel or unusual, we respond by varied movements, such as turning the head, craning the neck, pricking up the ears, extending the hand, prodding with the foot, etc., etc. The particular movements and the objects inducing them may be infinitely varied, but in general, the objects are novel and unfamiliar and the reactions are inquisitive, explorative, and investigative. This is why we group the various specific connections together under the name "instinct of curiosity." Much the same thing is true of all the other instincts.

Though the instincts developed in this way, their importance soon ceased to be wholly or chiefly biological. Their gratification became a source of pleasure and the failure of their gratification became a source of annoyance. They also tended to become more and more subtle and highly elaborated, more and more specialized and complex.

Among primitive men the instincts were few and comparatively simple. As the race progressed they assumed many new

**"Thank you,  
dear; this is  
real soap"**

*For the man who wants to feel clean and know that he is clean, provide a soap that will do more than cleanse—a soap that will soothe, purify and disinfect.*

That Soap is Lifebuoy. In addition to rich cocoanut and red palm oils, it contains an ingredient recognized the world over as unequalled in healing, purifying, antiseptic power.

The first clean whiff of Lifebuoy will assure you of that—but the odor soon disappears, leaving behind it only a faint, refreshing suggestion of wholesome, immaculate cleanliness.

Lifebuoy does not slide greasily over the surface; its creamy, copious lather works down into the pores and cleans them out—



rids the skin of the dirt, the grime, the stains, the odors of perspiration—and leaves it pink-and-white, soft and moist.

Use Lifebuoy for perfect cleanliness; for relief from chafe and skin irritations; for protection to the skin; for the matchless clearness and youthful delicacy of the "Lifebuoy complexion"; for the sensation of renewed vitality and buoyant energy which it adds to the bath.

Lifebuoy is a pure, safe soap—its purity is backed by a \$5000 guarantee. Try it at the washstand and in the bath and you will always use it.

Get it from your grocer or druggist—the price is only 5 cents. If you do not find it readily send 5 cents (stamps or coin) for a big, generous cake to LEVER BROS. CO., Department 8, Cambridge, Mass.



*The name "Lifebuoy" was given to it years ago because it is the life-preserver of the skin.*

**LIFEBUOY**  
**HEALTH SOAP**

Be clean

manifestations. Among the new forms were cunning, ornamentation, and decoration. Out of the elementary instincts of fear and curiosity developed vague tendencies of worship

and reverence. With the growth of family and tribal relationships came instincts of loyalty, honor, obedience, and sympathy. Out of the instinct for health arose cleanliness. Thus, simple animal instincts gradually became overlaid with the results of training, habit, and custom, and the needs, desires and cravings of each individual were infinitely multiplied.

**Instincts of Civilized Men.**—Even in the highest stages of civilization the needs of men and women can, for the most part, be traced back to the fundamental needs of animals. The main differences are in variety, subtlety, ease of modifiability, and susceptibility of training which characterize the needs of civilized people. Three tendencies may be pointed out, each of which has particular importance for the advertising man:

1. The various elementary instincts persist, and perhaps new forms are added, but they tend to become less and less specific and more easily modifiable. The lower animal could hardly be advertised to, for his reactions are formed in a more or less iron-clad way, and relate to definite objects and situations in his life. But the human being shows instinctive tendencies which may be directed toward new objects and situations, and the original needs and response tendencies may be very much modified, elaborated, added to, and otherwise changed by education, entreaty, appeal, argument, and experience.

2. Elaborate traditions, customs, and sanctions are developed, treasured in art, education, and in religious and civic ceremonial. These become early impressed on the individual, and once impressed, assume the coerciveness of instincts. To each of them correspond new needs and cravings which must be satisfied. Indeed these new needs may even become more coercive than the cruder instinctive cravings, since they are supported and encouraged by the sentiment of the community, the sanction of the state, and the verdict of history. These

reinforcements the instinctive needs seldom receive. Cleanliness, chivalry, piety, honesty, purity, patriotism, chastity, obedience, co-operation,

and countless habits of daily life, needs of the moment, requirements of this and that occupation, class, etc., illustrate these new needs which characterize civilized human beings. To all of them the advertising man can appeal.

3. In the struggle to achieve many of these desires, certain still more varied and distinctively social values arise, values which serve mainly to distinguish one individual from another, one group from other groups, in the eyes of the community at large. Ideals of style, fashion, prestige, exclusiveness, propriety, etiquette, all the vagaries and fancies of the leisure class and the dilettanti—these no less than the more biological necessities of existence constitute human needs. They



**We built that Crane**

This fine working model of a rotating crane is one of a hundred models a boy can build with Meccano. He can start building at once. There is nothing to delay his enthusiasm. Simple but mechanically correct — that's Meccano.

Your boy can build working models of cranes, bridges, towers, railways, and machinery of various types. Think of the glorious fun and endless variety in Meccano for your boy. It's the ideal gift to give him.

**MECCANO**

consists of bright plated steel strips, angle brackets, sector plates, gear and pulley wheels, bolts and nuts—in fact everything necessary for building, including tools. No extras to buy. There are 13 Meccano outfits ranging from \$1 to \$36. For sale at Toy and Department Stores.

**FREE** Book No. 5 gives the absorbing story of Meccano. Write for it today

**Meccano Company Inc.**  
71 W. 23rd Street  
New York



The building instinct

form triggers of reaction, explosion points of response, which need but to be touched off to bring about vigorous behavior. These effective conceptions and habits and ideals, along with the social needs and values and sanctions, combined with the instinctive requirements and the fundamental organic necessities,

all these are the original needs of the community which the advertiser must know intimately and in great detail.

**Relation of Instincts to Emotions.**—All these demands are represented in conduct by tendencies to act. They take the form of impulses, cravings, desires, wants, habits, and customs, and represent from the point of view of distribution what we call the “needs” of the community. Practically they may all be treated together as modes of behavior and tendencies to respond.

Each of the instincts is the basis of a corresponding emotion. The instinct is a tendency to react, but each characteristic reaction is accompanied by an equally characteristic feeling or emotion. Sometimes this bears the same name as the instinct. Thus “fear” means either a way of behaving or a way of feeling, and hence is either an instinct or an emotion.



**YOU Can Rise  
to a Position  
of Power**

To hold a position of power you need to know more about *your particular business*.

The secret of power and success is to **KNOW EVERYTHING ABOUT SOMETHING.**

Right along these lines the International Correspondence Schools train men for Positions of Power.

The I. C. S. gives you “concentrated” knowledge—specialized training that enables you to *master* easily and quickly everything you need to know to advance.

If you can read and write, the I. C. S. can help you to succeed in the occupation of your own selection. To be convinced of this, just mark and mail the coupon—the I. C. S. will send you detailed information as to just how you can be qualified to advance higher and higher.

Marking the coupon involves no obligation on your part—do it now.

An appeal to ambition

**Suggestive List of Instincts and Emotions.**—Since the chief purpose of many advertisements is to appeal to these instincts in such a way as to prompt an active response, the advertising man will find it profitable to make a somewhat detailed study

of them. An exhaustive list cannot be given, but an enumeration of the more important will be found useful in the analysis of the commodity, the planning of the campaign, and the actual preparation of the copy and display.

The following tabulation includes those which have been most frequently appealed to in advertising. Along with a suggestive name for the instinct are given the emotions for which the instinct constitutes the basis. The characteristic acts which are designated by the instinct name are also given in each case. This list, while not in any sense a complete survey of needs, will be found a convenient basis.

<i>The Instinct and Its Corresponding Emotions</i>	<i>The Sort of Behavior to Which It Prompts Us</i>
1. APPETITE (Hunger, Tastefulness, Sensual Enjoyment)	To gratify and exercise the senses and to continue the stimulation for so long as the stimulation remains pleasant. (Illustration, page 50.)
2. COMFORT (Calm, Restfulness, Relaxation, Ease)	To avoid pain of any kind, by flight, by removal of the stimulus, or by various overt acts of evasion or aggression.
3. SEX (Passion, Lust, Love, Coquetry)	Definite responses toward the opposite sex in general or toward particular members of it.
4. DEVOTION (Faithfulness, Loyalty, Affection)	To protect and be loyal to our dependents or to those with whom we have long been pleasantly associated. (Illustrations, pages 52 and 53.)
5. PLAY (Merriment, Playfulness, Sport, Joy, Humor, etc.)	To work off superfluous energy, either alone or with others, and to enjoy this process either in action or in contemplation. (Illustration, page 54.)
6. FEAR (Timidity, Fearfulness, Anguish, Caution)	Retractable or inhibitory reactions before definitely dangerous objects, as indicated by the experience of the race. (Illustration page 55.)

*The Instinct and Its  
Corresponding Emotions**The Sort of Behavior to Which It  
Prompts Us*

- |   |   |
|---|---|
| 7. ACQUISITIVENESS (Propriety, Selfishness, Stinginess, etc.) | To accumulate and store up objects. To save, to bargain, etc. (illustration, page 56.)  |
| 8. HUNTING (Cruelty, Eagerness, etc.)                         | To pursue and destroy various objects, especially if they are inferior in power and in motion. Related to Combativeness and Playfulness.            |
| 9. SOCIABILITY (Loneliness, Sociableness, Hospitality)        | To be gregarious, to form groups, to have chums, and to react to the adjustments of other members of our group.                                     |
| 10. COMPETITION (Emulation, Jealousy, Ambition, etc.)         | Conquest, leadership, domination of inferiors, rivalry with equals, and jealousy of superiors. (Illustration, page 63.)                             |
| 11. CURIOSITY (Inquisitiveness, Longing to Know)              | To examine novel objects for which ready-made protective responses are felt to exist. Explorative and investigative conduct                         |
| 12. SHYNESS (Modesty, Bashfulness, Reserve)                   | To avoid strange objects and situations which are felt to be superior yet well disposed, and for which there is uncertainty of protective response. |
| 13. ORNAMENTATION (Beauty, Display, Pride in Appearance)      | To decorate one's person or one's belongings, and to exhibit them in a favorable light.   |
| 14. IMITATION   | More or less general tendencies to act as others act, to behave with the crowd, etc.  |
| 15. REVENGE (Anger, Hatred, Resentment)                       | To resent, by overt attack or otherwise, the aggression of others against ourselves or against those to whom we are devoted.                        |
| 16. CLEANLINESS (Purity, Decency, Wholesomeness)              | To conceal or remove filth from one's person or from one's belongings. Illustration, page 60.)  |



*The Instinct and Its  
Corresponding Emotions*

*The Sort of Behavior to Which It  
Prompts Us*

- |  |   |
|--|---|
| 17. WORSHIP (Piety, Reverence, Faith)                      | To reverence, do obeisance to, and feel subordinated to the hopelessly superior.  |
| 18. CONSTRUCTIVENESS                                       | To build, create, invent, and construct, for the sheer pleasure of manipulation and success. (Illustration, page 62.)                                   |
| 19. SYMPATHY (Sorrow, Pity, and their allies)              | To aid unfortunates, especially those who suffer in ways in which we have ourselves suffered.   |
| 20. CUNNING (Secrecy, Intrigue, Slyness)                   | To plan in secret, to circumvent, to use strategy.  |
| 21. PRIDE (Haughtiness, Conceit, etc.)                     | To favor our own work, possessions, abilities, etc.   |
| 22. GRATITUDE (Thankfulness, Gratefulness, etc.)           | To feel and act well disposed toward the sources of our pleasure.   |
| 23. THE COMIC (Laughter, Amusement, Hilarity, etc.)        | This instinct shows itself chiefly in the tendency to tease or banter, or to enjoy seeing others teased or bantered by other people or by nature.       |
| 24. HARMONY (Symmetry, Proportion, Balance, Conceit, etc.) | The tendency to continue or to effect arrangements in time or space, which display such qualities as those indicated including also Rhythm, Melody, etc |

**The Relative Strength of Instincts and Interests.**—It is not enough that the advertising man know the general features of these instinctive reaction tendencies. He must also know to what degree he can appeal to them in advertisements, to what degree this or that appeal is strong, not only in general life, but particularly as a basis of appeal in merchandising. This will depend somewhat on the general strength of the instincts, somewhat on the preceding tendencies of advertising copy, and

partly on contemporary tendencies. Thus when patent medicine advertisements, with their lurid claims and false pretenses, have strenuously assaulted the instinct which makes us long for health and bodily comfort, a breakfast food which claims to be health-giving may be made distasteful by the mere fact of its association in the same class as the patent medicines. Not only must the advertiser know human nature in general, but he must also keep his finger on the public pulse and know what motives and values are in circulation.

In our own day, experiments have shown in quite definite ways the relative strength of various appeals which can be used as selling points in advertising copy. The experimental methods have been checked up by the analysis of actual advertising campaigns and the detailed examination of the results of particular pieces of copy. Of special interest is the following table of persuasiveness, which shows the relative strength of various sorts of selling points, for the educated classes of our present day, when the results for men and women are combined.

#### THE TABLE OF PERSUASIVENESS

Showing the relative strength of various appeals to instincts and interests as determined by experiments on the pulling power of advertisements.

The highest possible value is 100, the lowest is 0. Values range thus from 0 to 100, the appeal indicated by the highest number being the strongest in pulling power. The actual values range from 4 to 94, with either men or women, and from 10 to 92 when men and women are combined.

Appeal	Strength
Healthfulness .....	92
Cleanliness .....	92
Scientific Construction .....	88
Time Saved.....	84
Appetizing .....	82

Appeal	Strength
Efficiency .....	82
Safety .....	80
Durability .....	78
Quality .....	72
Modernity .....	72
Family Affection .....	70
Reputation of Firm.....	58
Guarantee .....	58
Sympathy .....	54
Medicinal .....	50
Imitation .....	50
Elegance .....	48
Courtesy .....	48
Economy .....	48
Affirmation .....	42
Sport .....	42
Hospitality .....	42
Avoid Substitutes .....	32
Clan Feeling .....	18
Nobby, etc. ....	16
Recommendation .....	14
Social Superiority .....	12
Imported .....	10
Beautifying .....	10

**Application to Analysis of Commodity.**—The table of persuasiveness deserves careful study, especially in connection with the analysis of a commodity to determine the talking points to be used in the advertising. The table as given is in a generalized form, and applies to all commodities in general, or, more correctly, to such commodities as might actually be described by any or all of the points or qualities mentioned in the table.

Obviously there is as a matter of fact no such ideal or universal commodity. Thus durability, time saved, and beautifying properties could hardly be applied as descriptive points in favor of food products; nor do appetizing and medicinal

value seem quite appropriate as selling points for clothing or hardware. What the table really means is this: in so far as healthfulness can be reasonably applied as a descriptive term to any commodity, in just so far is healthfulness the most persuasive quality possessed by that commodity. If healthfulness or cleanliness do not apply in an intelligible or relevant way to the commodity in question, then the next quality in the table that can relevantly apply is the strongest selling point for that commodity.

Given the commodity to be advertised, then, the first thing to do is to determine what needs the commodity can satisfy, to what instincts it can relevantly be made to appeal—in other words, the commodity must be analyzed into its qualities. The list of relevant qualities may then be compared with the table of persuasiveness, and the relative order of the various selling points for the commodity in question thus determined. There will thus be a separate table for each commodity, or at least various tables, which vary somewhat from commodity to commodity.

Thus, if the commodity to be distributed is nails, the first quality in the table that is relevant is perhaps "Scientific Construction." Then follow, in order of value, Safety, Durability, Quality, Reputation of the Firm, Guarantee, Economy, and Recommendation by Others. Drawing up a special table for the commodity nails we thus derive the following:

#### PULLING POWER OF NAIL ADVERTISEMENTS

Selling Point	Relative Value
Scientific Construction .....	.88
Efficiency or Safety .....	.80
Durability .....	.72
Quality .....	.72
Reputation of the Firm.....	.58

Selling Point	Relative Value
Guarantee .....	58
Economy, Bargain, etc.....	48
Civic Pride .....	18
Recommendation by Others.....	14

If not nails but some such commodity as breakfast foods is being advertised, then we would derive some such table as the following, covering such qualities as Healthfulness, Cleanliness and Purity, Appetizing Qualities, etc. It has been clearly proved that the points would really have the relative values indicated in the table, when employed in advertisements.

#### PULLING POWER OF BREAKFAST FOOD ADVERTISEMENTS

Selling Point	Relative Value
Healthfulness .....	92
Cleanliness and Purity .....	92
Appetizing Qualities .....	82
Appeal to Mother Love.....	70
Reputation and Guarantee.....	58
Medicinal Properties .....	50
Economy and Cheapness .....	48
Mere Assertion of Value.....	42
Hospitality and Sport Uses.....	42
Appeal to Civic Pride.....	18
Used by Social Superiors.....	12
Imported .....	10

## CHAPTER IX

### THE CHIEF CLASSES OF ADVERTISEMENTS

**Functions of an Advertisement.**—The work which any individual advertisement is expected to do depends upon the campaign in which it is employed. In general, every advertisement attempts to perform a part or all of the functions of a complete sales appeal.

These are usually described as:

1. Attention
2. Interest
3. Desire
4. Conviction
5. Action

Before a man will buy anything, he must be attracted to it, his interest and desire for it must be aroused, he must be convinced that the purchase is expedient, and he must be stimulated to act in the direction of getting it.

A complete mail-order advertisement which tries to secure orders direct might be said to have all these functions. Even here, however, the task of the advertisement is slightly more complex than this, because of the peculiar conditions under which the appeal is made, and the medium through which the message is delivered. It is not spoken but printed; its symbols reach the mind through the eye, not the ear. The actual goods to be sold are not present and the pleasure or other service they may give can only be imagined from such pictures as the artist and copywriter create.

An advertisement, moreover, comes into direct competition with other appeals to the eye, either advertisements, reading

matter, scenery, or other objects. Often these competing appeals have the advantage of the prior interest of those upon whom the advertisement is intended to have its effect. For these reasons, advertisements vary considerably in their functions. For convenience they may be divided into three main groups.

**The Complete Advertisement.**—The functions of a complete advertisement correspond closely to those of a complete sales appeal as described above, though the advertisement may not be intended to do the whole work of selling. In fact it may be only one of a succession of similar appeals, reinforced by advertising appeals of other kinds and by the sales efforts of personal representatives, agents, dealers, and other marketing forces. The complete advertisement, however, stands alone. It is not dependent on other sales appeals.

From a psychological view-point its functions are as follows:

1. To attract initial attention.
2. To hold attention in an interesting way.
3. To bring about an association or impression which will have permanence or memory value.
4. To convince, persuade, or induce.
5. To suggest and lead to specific response.

The psychological principles applied in performing these functions are so important and extensive that they will be left for separate consideration in the following chapters. It should be noted here that the functions are not of equal importance, either in general, or in any particular case. The problem of securing initial attention, for instance, may be paramount, especially in the early stages of a campaign for a new advertiser or product. In such a case, the complete advertisement would lay most stress on this function, or another kind of advertisement would be employed.

# Will You Drive Six Screws To Save \$13.25?

It takes six minutes to drive these six screws. Now, if your time is worth more than \$2.21 a minute, don't read any further. This advertisement is for those who want high grade furniture at rock bottom prices, who love beautiful things in the home, who appreciate choice designs, know solid worth, and approve of a selling plan that saves them fully one-half store prices.

**COME-PACKT** Sectional Furniture is such furniture. Take this table, for example. It is Quarter Sawn White Oak, with rich, deep natural markings, honestly made. Can be beautifully finished in your choice of eight finishes at actual cost of finishing. Measure out its dimensions with a tape measure—compare it with any piece equally good, at any dealer's. It saves you more than one-half.



300 Library Table

Dealer's price, \$25.00

**Come-packt price . . . \$11.75**

Height, 30 inches; top, 44x28 inches; legs 2 1/2 inches square.

Two drawers, choice of Old Brass or Wood Drawer Knobs. Shipping weight, 150 lbs.

**Sold on a Year's Trial. Money Back Any Time.**

**How!** By coming to you in five sections, packed in a compact crate, shipped at knock-down rates. **Come-packt** keeps no men on the road, has no stores, no dealers. You save all these big savings—freight, traveling men's and dealers' expenses and profits—a total of one-half or more. With a screw driver and six minutes, you buy a \$25 table for \$11.75.

Honest furniture and an honest selling plan, as thousands have proved. Our free catalog—the most beautiful furniture book ever given away—tells all the details, gives you a choice of more than 400 pieces, and color plates show the exquisite finish and upholstering.

Write for this beautiful big book today. Mailed free.



**COME-PACKT FURNITURE CO., 207 Fernwood Avenue, TOLEDO, O.**

Come-packt Sectional Furniture is not handled by dealers.

You buy at factory prices.



Complete sales appeal



**The Publicity Advertisement.**—The publicity advertisement frankly ignores a part of the work of the sales appeal. It does not even attempt all that the complete advertisement does. It is dependent for its value upon what has previously been done by other forms of advertising or sales effort or what is to be done in the future.

Some publicity advertisements, called "teasers," try to attract initial attention and fix an impression. This may not even include any identification of the advertiser or product, so that response is practically impossible. The purpose is to induce greater receptiveness to later appeals that are more nearly complete.

Closely similar in general appearance, but quite different in purpose as related to the entire campaign, is the class of publicity advertisements known as "reminders." These take for granted a previous association with the goods (either through experience or through previous appeals) and seek only to direct the response.

Advertisements on bill-boards and car-cards are likely to be of this class, since they largely supplement newspaper and magazine advertisements, and are close to the source of buying. Another factor which tends to suggest publicity advertisements as suitable for outdoor signs is that they are viewed by the average passer-by for so short a time that a complete advertisement is often impracticable.

The publicity advertisement is by no means confined to bill-boards, signs, car-cards, and the like. It is found in almost every kind of medium and is often justified by the modern tendency toward specialization and division of labor which applies as much to large-scale advertising as to large-scale marketing effort of any other kind.

**The Classified Advertisement.**—"Want ads," as classified advertisements are commonly called, are quite different in kind

from publicity advertisements, although their purpose is not unlike that of the reminder type of publicity. They are constructed with little or no reference to the tasks of getting attention or of fixing an impression. Indeed, their very nature and the restrictions usually imposed by the publication are such as to make them lack attention value.

The classified advertisement takes for granted the initial attention and interest of the reader; it merely seeks to direct his response. Sometimes this involves convincing, persuading, or inducing, as by the familiar "Liberal reward, no questions asked," in the Lost column. It is also worth noting that the classified advertisement is usually less interested in securing much attention and many responses, than it is in directing the response of the one or two *right* persons.

Another classification of advertisements may be made according to the type of appeal used, that is, the methods or mechanisms they employ in performing their functions. The following are the most important.

1. **Reflex Appeals.**—Such are the electric signs that are to be seen on the "Great White Way" in New York, or its counterpart in any large city. They make use of bright flashing lights, often in motion, sometimes representing characters in action. Other kinds of moving objects and automatons are used in store windows. No attempt to sell goods is made; often there is not even a mental association caused. The usual purpose is to lure the eye of the passer-by momentarily, and possibly turn him toward some other form of advertising appeal which accompanies the reflex appeal.

2. **Short-Circuit Appeals.**—In all general media the great majority of advertisements for foods, personal articles, and other things purchased regularly and frequently are short-circuit appeals. They are definite and concentrated appeals to



## Making "Dreams" Come True

Depends largely upon clear thinking.

Coffee is one of the most subtle of all enemies of a clear mind. Not for everyone—but for many.

If you value comfort and the power to "do things," suppose you change from coffee to well-made

# POSTUM

**"There's a Reason"**

Postum Cereal Company, Limited, Battle Creek, Michigan, U. S. A.

Canadian Postum Cereal Co., Ltd., Windsor, Ont.

**"Human-nature" advertisement**

one or more specific instincts, feelings, emotions, or ideals of the reader. Argument and deliberation are avoided; the attempt is to influence by simple suggestion. This suggestion may be conveyed through reading matter, pictures, or even color, type, and arrangement.

The following classification indicates some of the articles for which short-circuit appeals are suitable.

1. Articles for personal use, especially for adornment or the improvement of one's appearance, such as toilet articles, jewelry, clothing accessories, etc.
2. Articles for family use that contribute to the enjoyment of life, such as musical instruments, toys, and the like.
3. Articles that contribute to the personal safety or longer life of the individual or members of his family, such as insurance, safety devices, revolvers, etc.
4. Most foods and drinks and smoking materials, especially those bought for enjoyment rather than for nourishment, such as candy, beer, ginger ale, grape juice, tobacco and cigarettes.
5. Articles bought frequently as gifts, such as silverware, books, and flowers.

**3. Long-Circuit Appeals.**—In advertising tools and other utilities, articles that are impersonal, and articles that are bought only at long intervals, reason-why copy is frequently used. These long-circuit appeals contain argument or persuasion, they often invite comparisons with competing articles, and they usually lead to a weighing or balancing of sales points and advantages. They are ordinarily in the form of reading matter, though other devices may be employed. These devices are most commonly for the sake of reinforcing or illustrating the argument in words.

# There, Gentlemen, is -REAL TIRE PROTECTION!



I HAVE Solved the Problem of Perfect Tire Protection. My "Britson" Guaranteed Detachable Tread Has Stood the Severest Tests in Actual Use by Thousands of Automobile Owners Under All Sorts of Road Conditions. I Know This to Be a Fact, Because, (1) I Make the "Britson" Tread in a Manner That Leaves No Question of Doubt As to Its Quality; (2) Hundreds of Users of My Tread All Over the Country Have Assured Me That The "Britson" is the One and Only REAL Tire Protector.

## TO DEALERS

Five years Ago, When I perfected My Tread, I Determined to Sell It Direct to Consumers, So That I Could Trace Results of Each Sale and Know for Myself Just What My Goods Were Doing. The Results of This Direct Selling Policy Have So Thoroughly Convinced Me of the Practical Perfection of the "Britson" Tread, That I Am Now Ready to Place "Britson" Agencies With Leading Dealers Throughout the Country. Applications Will Be Considered in Order of Receipt. Live Dealers, Who Want to Represent the Only REAL Tire Protector Backed by the Greatest Advertising Campaign Ever Undertaken on

a Similar Proposition, Should Get Busy and Wire, Write or Phone for Full Particulars of my Britson Tread Proposition at Once!

## Britson Detachable Tire Treads

"The Enemy of Tire Expense"

Consider the following description of how this Tread is made:

First, I use an outer layer of specially tanned, extra pliable Chrome Leather, which never becomes hard or brittle—never cracks—even when continuously exposed on the tire to all sorts of conditions—water, snow, sleet, dirt, etc. Next to the outer thickness of Chrome Leather are five layers—did you get that, "five layers?"—of the very best quality tire fabric. I might use only three or four layers, and I might use a poorer quality of fabric, but my experience has proved that five layers are necessary to obtain perfect strength and in preventing the tread from slipping.

Next to these five layers of tire fabric is a layer of leather. Please note this: through the outer layer of Chrome Leather, then through the five layers of tire fabric are driven the steel studs and steel rivets. These are clinched into the layer of leather which immediately follows next to the tire fabric, and then there is yet another layer of leather which covers these clinched ends of rivets and studs and prevents them from coming in contact with the rubber tire. Consider, too, the method of fastening the Britson Guaranteed Tread to the tire. The ends of the outer layer of Chrome Leather are skived or sliced thin where they are placed between the rubber tire



Cross Section of Britson Tread

and rim. This does away with any possibility of thick ends which might crumple up, and makes possible a snug fit of the Britson Tread over the rubber tire.

The Tread is slipped in place over the deflated tire and is not held to the tire or the rim by an artificial fastener, such as a hook, or buckle, a wire clamp, or anything of the sort. Air pressure between the tire and rim holds Tread to the tire after it is inflated. It is such construction as this that cuts your tire expense to a minimum.

### Ask Your Dealer for Britson Detachable Tire Treads

Ask the Best Dealer in Your Town to Show You the Famous Britson Guaranteed Detachable Tread. If, for Any Reason, He Cannot Supply You, Write Me Direct, Giving Dealer's Name, and Size of Tire, and I Will Send You FREE, "The Enemy of Tire Expense." Mail Coupon!

### O. A. BRITSON, President

Britson Mfg. Co., 1921 Britson Building, Brookings, S. D.



Cut Out and Mail This Coupon Today

O. A. Britson, Pres't  
1921 Britson Building,  
Brookings, S. D.

Please send me your FREE Illustrated Book, Proof of Automobile Owners, Prices, etc.

Size of Tire.....

Name.....

Address.....

Long-circuit advertisement

The following classification of articles indicates those to which the long-circuit appeal is generally appropriate:

1. Articles for business, agricultural or industrial purposes, such as machinery, office appliances, agricultural implements, tools, etc.
2. Articles for building purposes, such as roofing, wall-board, lumber, etc.
3. Articles that are bought not for their own sake but as accessories, such as automobile tires, lubricants, rubber boots and shoes, etc.
4. Articles in fields where competition is keen, such as automobiles, safety razors, dentifrices, etc.
5. Articles bought for investment purposes, such as stocks and bonds, real estate, advertising space, etc.

There are many other cases in which reason-why copy may be demanded by market conditions or by the particular class of buyers to be reached.

**4. Rationalization Appeals.**—The fourth type of appeal has become increasingly common of late years, and has special interest because of the important psychological principle involved. One of the normal tendencies of human beings is to act, judge, believe, or vote on instinctive, emotional grounds, and then after the act is committed, to try to justify or defend it by intellectual or logical reasons. A man may buy an automobile because his neighbor has one, because it is the fashion, because it will gratify his vanity, or because of some other emotion. But having bought it, he may seek to justify the purchase by such logical reasons as, "It saves time," "It entertains the family," "It is a business asset," and the like.

Advertising men have begun to understand this human tendency and now take advantage of it in constructing advertisements for many products, the primary appeals of which



## "There, Mother, Just As You Predicted—"

Missing the "game-ball" *right in front of the pocket* is only one of the whimsical turns with which Home Billiards abounds. It's part of the frolic to twit the family sharp-shooter. So leave it to mother and the boys to hold their own.

Your family deserves this daily sport and exercise that Brunswick Carom, and Pocket Tables are providing for thousands of homes. Send today for our color-illustrated book of details. *It's free.*

## Brunswick "Baby Grand"

"Grand," "Convertible" and "Quick Demountable" Billiard Tables  
Now \$27 Up—Pay 10c a Day

Brunswick Home Tables are scientifically built, with accurate angles, fast ever-level billiard beds and quick-acting Monarch cushions—the choice of experts.

Why buy a toy table when a real grown-up Brunswick costs so little? By paying while playing, you never will miss the amount.

### Any Home Has Room

Now you can get a genuine Brunswick in any size your home requires. Our "Quick Demountable" fits on top of your library or dining table, or comes with folding or quick-detachable legs. "Grand" and "Baby Grand"—for homes with a spare room, attic, basement or den—are the finest and fastest in the world.



"BABY GRAND"  
Carom and Pocket Billiard Style

### 30-Day Trial—Outfit FREE

Balls, Cues, Rack, Markers, Spirit Level, Expert Book of 33 Games, etc., all included free with every Brunswick. No extras to buy—no heavy after-expense.

Our plan lets you try the table *30 days FREE*. Then pay monthly, *as little as 10 cents a day!*

Send at once for our widely read book, "Billiards—The Home Magnet," that shows these tables in realistic colors, discloses factory prices and full details. New edition now ready. Mail the coupon for this valuable book today. *It's FREE.*

### Mail This For Billiard Book FREE!

The Brunswick-Balke-Collender Co., (512)  
Dept. 26A, 623-633 S. Wabash Ave., Chicago

Send free, postpaid, your color-book  
"Billiards—The Home Magnet"  
and tell about your home trial offer.

Name .....

Address .....

Rationalization appeal

are to the senses, instincts, or emotions. Some of them begin with a distinctly emotional short-circuit appeal and at a later point introduce a set of logical reasons for the purchase. These may actually have little influence on the purchaser's decision but they fortify him against the objections of his mother-in-law, his employer, his banker, and his conscience. Some rationalizing advertisements, indeed, contain nothing but logical reasoning in the copy; the emotional or short-circuit appeal is cared for by the accompanying illustrations or other display elements.

We may have an appetite for dates, walnuts, or fruit-juice drinks, but hesitate to gratify it because of the feeling that they are luxuries. When we see an advertisement that points out the high nutritive value or tonic properties of these articles, the obstacle to their purchase may be removed from our minds. The rationalization appeal is particularly useful in the case of commodities which, although they have a strong personal appeal, encounter social or moral resistance. Thus, a few years ago beer was advertised on the ground of its nutritive and tonic qualities. Certain cosmetics have also been presented as assets to business as well as social success.

There are cases in which the purchaser is not likely to wish to see the real motives for purchase emphasized. Such a case is shown in the Brunswick advertisement on page 80. The actual sale is made through the appeal to the parental instinct, the desire to keep father and boys at home and away from undesirable companionship. However, the mother does not want her motive too strongly insisted upon, and the latter part of the advertisement suitably rationalizes the purchase.



## CHAPTER X

### SECURING AND HOLDING ATTENTION

**Attention Incentives.**—The first duty of an advertisement is to be seen. Unless it can get attention, its other qualities count for nothing. Hence the study of attention devices is of vital importance. A complete discussion of these devices cannot be given here, but the more important are listed with some explanation of their relative merits and their uses.

**Size.**—Other things being equal, the larger the space used, the greater the attention value of an advertisement. But the increase in value is not proportionate to the increase in size (and cost). The law of diminishing returns operates, whereby the attention value increases more slowly proportionately than the amount of space. This increase in value is approximately the increase of the square root of the space. Thus a half-page is not four times as valuable as an eighth page; it is only twice as valuable.

This fact was first discovered in connection with the number of inquiries received from an advertisement. When a quarter-page produced 100 inquiries, the advertiser decided to use the same copy in a full page, expecting to get 400 inquiries. To his surprise he secured only about 200. Numerous experimental tests of other kinds together with practical experience have demonstrated conclusively that the square root law holds good with respect to attention value as well as to number of inquiries.

From this law it follows that the most favorable amount of space for a given proposition depends partly on the amount of profit made from each customer or buying unit. In general.

the smaller the profit, the smaller the most favorable amount of space. There are many cases which justify the use of full pages, or double page "spreads" even, because the cost of the space is small in comparison to the profit from sales—either the individual sale, or the aggregate purchase that will be made by the customer. Moreover, the competitive situation often influences the advertiser to use of more space than he would otherwise require, although this should never be the sole factor considered. Often attention value can be secured in better ways than by mere size.

**Position in Medium.**—The term "preferred position" usually refers to newspapers and magazines. There are preferred positions in other kinds of advertising media, of course. For example, the bill-boards facing curves of highways (or "head on") are more valuable than others. The relative values of different positions in a magazine, however, have been more exactly and scientifically determined.

The general law that the beginning and ending of anything has maximum attention value applies here. The covers, inside and outside, and the pages next to these, are the most valuable in the publication. In the old-style standard magazines, with solid sections of advertising, the front section has about 25 per cent stronger attention value than the back section. This is partly because the section is smaller and partly because the average reader thumbs through the front section to reach the beginning of the reading pages. The pages next to reading matter at front and back have far greater attention value than the run of the pages—sometimes 100 per cent greater in the case of a bulky advertising section.

These principles apply in some degree to flat publications (like the *Saturday Evening Post*) in which the advertisements are distributed through the reading matter. The covers and the pages next to covers have superior value, but the others

tend toward equalization, due to the presence of reading matter next to practically all the advertisements. The partial removal of the obnoxious question of preferred positions is largely responsible for the pronounced preference for the flat publication which has become evident in the past ten years and has influenced many publishers of standard size magazines to change their size and form. It is supposed also, though it has not been proved, that the distribution of the advertisements through the reading matter raises the average attention value of a page. It has been shown, however, that the added attention value of the poorer pages comes only when the advertisement is placed next to reading matter that is actually read.

19%
50%
23%
8%

28%	33%
16%	23%

53%
47%

44%	56%
-----	-----

Preferred positions on the page

**Position on Page.**—On the individual page, the attention value of different positions varies considerably. Their relative value is shown in percentage form on the preceding diagrams, which are for right-hand pages. For the left-hand page the values in the case of the vertical divisions should be transposed. It has been found that vertical half-pages are about 25 per cent more effective than horizontal half-pages.

The principle that the outside positions are better than the inside holds good even in the case of a flat publication page divided into four columns with the reading matter in the second column from the inside. This practice shifts attention somewhat from the outside to the inside column, but in spite of this, tests show that the outside columns have about 12 per cent greater attention value than the innermost column.

**White Space.**—The attention value of an advertisement can be increased by surrounding it with a margin of white space. This tends to isolate it from competing attractions, either of other advertisements or of reading matter. The greater the amount of white margin, of course, the greater the attention value. Beyond a certain point, however, this method becomes wasteful. Generally speaking, white margin that is one-tenth as wide as the space occupied by the copy itself is most favorable and economical. On dull newspaper stock a slightly greater amount is required.

**Contrast.**—Somewhat similar to the use of white space for attention is the use of contrast. Where all the advertisements are of one general style—for example, black type on a white background—the use of a totally different style—for example, the “reversed cut” with white letters on a black background—may secure greater attention. Changes of form, of style of type, etc., add something to the attention value.

**Intensity.**—The use of intensely black letters, or vivid colors, will contribute toward increasing the attention value. These methods, however, as well as those that come under the general head of contrast, are frowned upon by the majority of publishers. Many of them have stringent restrictions upon the styles and sizes of type allowed in their advertising pages, and they also require that large sized type be toned down from a full intense black by “stippling” to a gray. This same rule applies to large areas of black in illustration or elsewhere. The rules of the publishers are due partly to a desire to equalize the mechanical devices used for attention, thus giving all advertisers equal chance to deliver their messages, and partly to aesthetic and practical considerations of protecting the appearance of the publication as a whole. It is easy to imagine the result if unrestrained competition were allowed in the use of intense colors, striking contrasts, and bold black type. In point of fact their interests and those of the advertisers are in harmony. All mechanical devices to secure attention possess only a temporary value. They do not hold the attention they secure.

**Interest Incentives.**—The second duty of an advertisement is to be read. This does not mean necessarily a word-for-word reading of the entire text matter. It does mean long enough and close enough attention to grasp the salient features and thus receive the essential message, whether this message is conveyed in words, in pictures, or in other symbols. Hence we must study the devices that not only gain initial attention but also hold attention and tend toward permanent impressions.

The mechanical devices that have just been described do not accomplish this. They secure the eye, but not always the mind. Such impressions as they do make rarely have any close connection with the message regarding the commodity.

The more effective devices are those which are known as interest incentives.

**Novelty.**—The universal instinct of curiosity prompts us to give attention to anything new or novel. One of the first objects the advertising man seeks is to create an advertisement which shall be novel and distinctive in character. This novelty may be in the illustration, the arrangement, or the copy itself. There is one danger to be guarded against—namely, that of attracting attention to the device as such, rather than to the commodity, argument, or selling point. Conspicuous cleverness in an advertisement is likely to be harmful to its success.

**Pictures and Illustrations.**—Pictures and illustrations of all kinds, including maps, blue-prints, diagrams, and charts, are effective devices for securing and holding attention. They are strongest when they show people engaged in doing something, and when this action is relevant to the article advertised.

In representing action, the “law of the resting point” should be carefully observed. According to this law, to represent vigorous activity on the part of a moving object, as an arm or leg, the object should be represented at an actual point of rest, just before or just after the real movement. Thus the sprinter should be shown when his legs are stretched to the full extent of his stride.

**Color.**—Color is one of the strongest factors in securing attention and is becoming more widely used in advertising all the time. Lately it has penetrated the advertising sections of the most dignified standard magazines. Its value is not due to its attention-getting power alone; it has other purposes and uses.

Among these are the following:

1. To serve as a background for the more effective display of other material.
2. To represent more accurately the appearance, texture, etc., of the article.
3. To symbolize and express the qualities of the article.
4. To secure or promote harmony, atmosphere, etc.
5. To aid in identifying packages, brands, trade-marks, etc.
6. To give the effects of distance and perspective, and thus increase the likeness to nature.

Colors, both singly and in combination, have considerable differences in attention value. Because of their other qualities, however, colors should not be selected and used purely on the basis of their attention value, either for people in general or for a single class. It is necessary to consider also their physical and psychological effects, their symbolic meaning, and the principles governing their effective combination. These factors are given detailed consideration in Chapter XXIII, "Color."

**Arrangement.**— Proper arrangement of the materials which compose the advertisement is an important factor in securing and holding attention. Shape, borders, lines, perspective, direction, and similar structural elements, all need consideration to secure a combination which shall satisfy the eye and yet offer it a pleasing field of exploration. The material should be complex enough to invite several fixations of attention and yet so unified and balanced as to constitute a single field of interest.

The subject of arrangement is more fully explained from the view-point of artistic effect in later chapters. It is therefore sufficient to present here only a few of the more important general psychological laws to be observed.

First, it should be noted that five or six separate elements are as many as can be taken in at a single glance. Five or six words constitute the limit for an effective headline; five or six groups of material are about all that should be put into one advertisement.

Second, it should be noted that lines, gaze and movement, etc., should direct the eye inside of the advertisement rather than away from it. There should also be some boundary of line, form, or white space to keep the eye within the advertisement.

Third, the form in which the advertisement as a whole and its several component parts are set, should be pleasing in shape and proportion. The most pleasing form to the majority of people is the so-called "golden section," a rectangle with sides in the ratio of 3 to 5.



## CHAPTER XI

### ESTABLISHING ASSOCIATIONS

**Importance of Association.**— The third and most important duty of the advertisement is to establish in the reader's mind an association between his needs and the commodity in question. All the work of attracting and holding his attention is preparatory to this, and unless this duty is performed the cost of the advertising has been largely, if not entirely, wasted.

Too often it is assumed that the constant repetition of the advertiser's name and trade-mark will be sufficient to stamp in an impression that will ultimately result in a sale. This theory is psychologically wrong. It is not enough that people shall be familiar with the name of a brand. Familiarity may breed contempt. What is even more necessary is that an association or connection be established such that, given a moment of need, the name of the brand shall come to the mind rather than the name of some other brand. Not the mere driving in of one idea, but the connecting of two ideas, is the task of advertising.

What the two ideas shall be is a question to be answered only after the study of human needs and the analysis of the commodity have been made as suggested in a previous chapter. Oftentimes there are many "points of contact" with the prospective purchaser and many "selling points" in the article from which a selection may be made. Some advertisers draw up a complete schedule of such points and plan the campaign in such a manner that all may be used at one time or another. The process of establishing the association, however, is one that requires familiarity with certain well-established psychological laws; the most important will be explained here.

**The Law of Contiguity.**—When two things are constantly presented together, a mental association between them is generally established. Often they become as inseparably connected as Damon and Pythias. The repetition of the word “Yuban,” “Yuban,” “Yuban,” would not lead me to think of “Yuban” when I go to purchase coffee, unless along with the word “Yuban” the idea of “Coffee” has constantly been presented. With the name of the commodity the advertisement should always present the idea of the need the commodity is to satisfy. This idea may not be in words, of course; it may equally well be in a picture or even in other symbols. The illustration of the breakfast table with its bubbling percolator, or the after-dinner group with their demi-tasse may be equally as effective as the word “Coffee” in connection with the name “Yuban.”

One of the oldest and simplest applications of this law is to be found in the statement “Children Cry for Fletcher’s Castoria.” More elaborate in presentation, but essentially similar, is that large group known as “predicament advertisements” in which some one of life’s little problems is presented in words or pictures together with the solution—which, of course, is found in the commodity advertised. Thus “For the Unexpected Guest” the housewife is advised to adopt the policy of preparedness, that she may be able to bring out the can of soup or beans or kippered herring, or any one of a thousand other articles that thoughtful advertisers suggest as suitable for unexpected guests.

**The Law of Sequence.**—Strictly speaking, two ideas are never present at precisely the same moment, so that contiguity really means rapid sequence. One idea being given, the other follows directly in its wake. The succession of words or other symbols sets up a “train of ideas.” The law of sequence tells us that mental associations work more easily

in one direction than in another. "Forward associations," that is, associations in the direction in which the ideas were originally presented, are stronger, more lively, and more liable to recur than backward associations.

This is especially true of such ideas as take the form of spoken words and other sorts of acts that involve motor processes. A child that has learned the alphabet can repeat it forwards quickly and easily but cannot repeat it backwards except slowly and laboriously. The word "Woodrow" instantaneously calls up "Wilson," but "Wilson" does not so quickly or surely lead to the association "Woodrow."

In advertising, therefore, ideas should be presented in the order which they will later be desired to take. And as the first idea in the mind of the purchaser will be his need rather than the commodity, the need should be presented first in the advertising. This law applies to the general construction of the copy and to the brand-name, trade-mark, etc.

The following names observe this psychological law: "Hotel Astor," "Parfum Mary Garden," "Encyclopædia Britannica," "Café Boulevard." Compare with these the following, among many that fail to take advantage of this law and in so doing sacrifice real association and memory value: "Knickerbocker Hotel," "Hudnut's Perfume," "Universal Encyclopedia," "Childs' Restaurant."

It may not always be easy to arrange a trade-name that will without awkwardness or strain observe the law of sequence. There is little excuse, however, for an advertisement that begins with the name of the manufacturer or brand, follows with a description of its qualities, and finally comes to an explanation of the need it will serve. The accompanying illustration will show the difference between an advertisement that presents the ideas in the sequence in which they would naturally occur in the reader's mind, and one that disregards this natural order.

A Unique Kind of Gift

Family Portraits in

The Copley Prints

Curtis and Cameron

Boston - - - - Mass.

Curtis and Cameron

The Copley Prints

Family Portraits

Best of Gifts

Boston - - - - Mass.

This arrangement is correct, since the desired mental habit is set up by every reading. The need (gift) suggests the general commodity (portrait); this in turn leads to the specific brand (Copley) and the firm name and address follow at once. This is as natural a process as saying the alphabet forwards.

This arrangement is incorrect, since no one of the desired associations is effected. When the need of gifts is felt there is no inclination to turn backwards to Copley Prints—nothing comes to mind but "Boston, Mass." Knowing the alphabet in one direction does not imply the ability to repeat it backwards.

**The Law of Feeling Tone.**—Associations accompanied by pleasantness tend to be reinforced and made more permanent. Associations accompanied by disagreeableness tend to be weakened and inhibited and to disappear more quickly. Thus, a warning of the evil results that may follow the use of a substitute commodity is likely to be less effective than a statement of the good results that accrue from securing the genuine article. In other ways also the positive or pleasant suggestion is more effective than the negative or unpleasant.

The use of advertising novelties, such as calendars, pen-

cils, pocket-books, etc., is another application of this law. Here the advertiser expects the customer will be pleased with the gift and that this agreeable feeling will reinforce the association of his name with some moment of need. The success of the method depends on the amount of agreeableness actually produced and the relevancy of the article to the need in question.

**The Law of Fusion.**—We do not always analyze our feelings of agreeableness and disagreeableness, strain and relaxation, comfort and distress, so as to attribute them solely to their actual sources. Whatever the source of discomfort, it colors all we do or think at the moment. A toothache makes everything else in the world seem wrong. Things ordinarily interesting become tiresome; things otherwise pleasant become unpleasant; things only mildly annoying become a source of acute misery. Similarly, when we read an advertisement, the feeling aroused by each item of the copy and the arrangement tends to spread over the whole experience, including the association presented. The association will gain or lose effectiveness because of the way it is dressed out, the company in which it is found, and the past experience which it revives.

The literary and artistic aspects of copy and display are therefore extremely important for strictly psychological reasons. These factors will be discussed more at length in the chapters dealing with the practical construction of an advertisement. Here it is sufficient to point out that a complicated, distracting arrangement of type matter, and an incongruous or inharmonious selection of colors or even an inappropriate word may interfere seriously with the effectiveness of the association it is desired to establish.

**Typography.**—It may be well to deal here, however, with one of these elements that is of special importance. A feeling

of strain is always a seriously disturbing influence; in advertising this comes most frequently from difficulty in reading

#### PRICES AND TERMS

(East of the Rocky Mountains)

*The Virtuolo in Hallet & Davis Piano, mahogany, Colonial design, \$700. The Virtuolo in Hallet & Davis Piano, Arts-and-Crafts case, \$775. In Conway Piano, mahogany or walnut, \$575. Lexington Player Piano, \$450 to \$485.*

*Terms: Three years in which to pay if you desire. Simple interest on deferred payments. Pianos and ordinary player pianos taken in exchange at fair valuation.*

#### "THE INNER BEAUTY"

Send for Free Copy

*It tells how the new Virtuolo is designed to call forth your own expressive instinct and respond to it. Tells also how music is a language by which the composer tells you of his feelings, thoughts, imaginations. It is a book extraordinary. Richly illustrated with the world's most famous paintings, inspired by Music.*

*If you send for a copy today you'll be glad you didn't forget to send for it.*

1.75 inches. Too short for easy reading

Instead of trying to *force* you to walk a figurative tight-rope of fixed interpretation, the Virtuolo aims to *lead* you to express yourself in your own instinctive way—to let your *instinct* for expression be stirred into flame.

Four sensitive buttons to touch—that is all!

They respond to your musical desires like nerves in your own finger-tips! How this is done is too much to try to tell in advertisements. The best way to explain it is to let your fingers rest on the four expression buttons, and let the Virtuolo, itself, tell you the marvels of instinctive playing. If you do this at the store where Virtuolos are sold, you will sell the Virtuolo to yourself.

3.12 inches. About right for easy reading

#### SEND FOR "THE INNER BEAUTY" BOOK

It explains in simple language, and shows in beautiful pictures, how Music has been the medium through which great souls have sent down to us their feelings of joy, inspiration, pathos, sternness, tragedy, sympathy, love, told in music. It explains how these musical messages may be interpreted, felt and expressed by *anyone* who desires—no matter how unskilled technically in Music he may be.

It explains how the invention of

# The VIRTUOLO

## THE NEW INSTINCTIVE PLAYER PIANO

4.25 inches. Too long for easy reading

the printed matter. Legibility, on the other hand, makes for relaxation, relaxation leads to a receptive attitude, and such

an attitude gives permanence to the association presented. It also gives better assurance that the copy will actually be read.

Among the chief principles of typography which should be observed are the following, all of which are drawn from the psychology of reading and of eye movement:

1. The printed line should be neither too long nor too short. Three and a half inches is most favorable for ordinary printing. Larger type permits the use of a longer line.

2. Any considerable body of reading matter should be set in lower case (small letters) rather than in capitals. Most of our reading is done by the perception of "word forms" rather than the putting together of the separate letters of a word. Words set in capitals all have much the same general rectangular appearance, differing only in length, whereas each word in lower case has its own characteristic appearance. Words in capitals are therefore read less easily in spite of their apparently greater size.

3. Frequent changes in size or style of type are inadvisable, because each one requires a readjustment of the eye.

4. The printed lines should be of uniform length, and beginning and end should be in a uniform place. This enables the eye to move rhythmically back and forth along the printed matter.

5. Spacing should be appropriate to the divisions of the material and should indicate the unity of the whole. Letters should be closer together than words, words than lines, and lines than paragraphs. The space between elements—paragraphs, for instance—should be less than the width of the elements themselves.

6. Care should be used to select a type that is perfectly legible. Roman, Scotch, Cheltenham, and Caslon, are among the most legible types. Over ornamented type is likely to distract.

7. The background should be light enough to form a strong contrast with the blackness of the type.

The consideration of feeling tone should be complete enough to include the surroundings of the advertisement in question, whether they consist of other advertisements and reading matter, or trees and hill, or buildings. The presence of loathsome features in adjacent advertisements, for one thing, may decidedly decrease the effectiveness of an otherwise effectively presented association. Similarly a bill-board, which by unwise selection of color makes an unsightly blot against the landscape, may lose much from the offended aesthetic sense, conscious or unconscious, of those who observe it.



## CHAPTER XII

### MAKING ASSOCIATIONS DYNAMIC

**Laws of Suggestion.**—The fourth and final duty of an advertisement is to influence conduct. In other words, the associations should be made dynamic. Observance of the laws that help to establish associations permanently in the mind naturally tends also to give them a certain amount of dynamic force that will prompt the reader to act upon them.

This does not always mean that they will immediately or ultimately alter his behavior. I may repeat the words "precipice-jump" until the sight of the one word always calls up the other, and yet when I come to the precipice I may obstinately refuse to jump from it. But if the association were "precipice-shout" I should probably find it more or less effective. The first association does not become dynamic because it runs counter to certain other strongly intrenched tendencies and impulses. The second is more dynamic because it falls in line with a general tendency which I already have.

In the same way the association of need and commodity which is established by the advertisement is naturally more dynamic in some cases than in others.

Various obstacles may stand in the way: the lack of means, the desire to economize, fear, or any one of the other instincts or emotions. However, it is usually possible to develop some tendency to act, even though the action itself may be postponed. To accomplish even this requires an observance of certain laws of suggestion, as well as the laws previously stated.

**Nature of the Appeal.**—First, it is necessary to choose the method of appeal that is best suited to the article advertised

and the response required. Short-circuit appeals will obviously be ineffective where the commodity involves a large expenditure and the need is strictly utilitarian. The purchase will certainly not be made except after deliberation and a close comparison of competing articles. Thus, an automobile tire will require reason-why or long-circuit copy to establish a dynamic association, whereas a complexion cream or a chewing gum may be sold through a direct appeal to the feelings.

The kind of response that is required must also be taken into consideration. The act of writing a letter and mailing it cannot be so easily induced as the act of stopping at a newsstand and exchanging five cents for a package of mint tablets, or the act of naming a brand in ordering a commodity that is a regular item in the grocery list. In many cases the only act required is that of willing acceptance when the dealer delivers a brand which has not been specifically named. "Consumer acceptance" is more easily secured than "consumer demand." In general, it may be said that the more difficult is the act of response, the more complete should be the appeal, and the nearer to the long-circuit type.

**The Direct Command.**—It is a human tendency to obey a command, provided there are no inhibitions or obstacles to obedience. Hence the association should be presented vigorously and forcefully, provided it is in line with pre-established habits and tendencies. The command need not be in the form of an imperative, "Buy it by the box," but it should have a form that is compelling. The following head-lines for a cigar advertisement will illustrate the difference between a forceful and a weak direct suggestion.

Forceful—

I WANT YOU TO CHOOSE BETWEEN THESE TWO SHAPES

Weak—

HERE ARE TWO FAVORITES TAKE YOUR CHOICE

It should be noted that in the above case the reader is not asked to buy anything. He is merely asked to formulate his preference for one *shape* of cigar or the other. This involves no sacrifice on his part, and is in line with his established tendency. The point is important, for where a direct command violates established tendencies it usually savors of arrogance and defeats its own purpose.

For this reason the indirect suggestion is often preferable, particularly where it can be made to appear the reader's own.



Indirect suggestion

A variation of this method is to have the suggestion come from one of the reader's own class—a workman, for example. The success of advertisements represented as the direct speech of a man is largely attributable to the use of this method.

**Positive and Negative.**—It is more effective to suggest the desired response than to argue against a response that is not desired. Thus it is more effective to say to Bridget, "Put the

potato peelings in the garbage pail," than it is to say, "Do not put the peelings in the sink." The positive association is "peelings—pail." The negative association, "peelings—sink," tends to defeat its own purpose. The reader of advertisements should see "Drink Postum," rather than "Do not drink coffee." Similarly the use of advertising space simply to warn against substitutes is far less efficient than to use the same amount in establishing positive associations regarding the commodity to be sold.

### Prestige of the Source.—

The dynamic force of a suggestion varies directly with the prestige of the source. The more we revere a speaker or writer, the more easily he can lead us to accept his suggestions regardless of the reasons which support them. The mere weight of authority, the reputation for honesty and service, the past success of the firm, etc., are often found to be as effective as logical arguments in influencing buying response.

The prestige of the source is utilized in many forms of advertising. Among the most important are:



## The Largest Selling Brand of Cover Paper in the World —and Why.



The biggest advertisers in the country—the most successful, the most critical—use Buckeye Covers. Thousands and thousands of small advertisers use Buckeye Covers.

Makers of automobiles—who get out their catalogs for beauty and effectiveness, regardless of expense—use Buckeye Covers. Mail order concerns—who demand servicable, but low-cost covers—use Buckeye Covers.

### Book on Direct Advertising FREE

Through many years of service to thousands of large and small concerns, we have accumulated a vast, intimate knowledge of the schemes and methods that have built business. This knowledge has now been gathered, classified and put into a book—*The Principles and Practice of Direct Advertising*. This book—worth many dollars to you in handling your direct advertising—as well as the Buckeye Box of Samples and Proofs—is yours free of charge if you write for it on your business letterhead. Write today.

### The Beckett Paper Company

MAKERS OF GOOD PAPER  
in Hamilton, Ohio, Since 1848

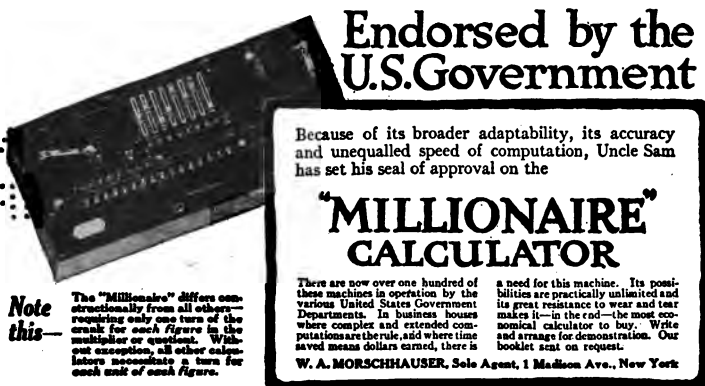
Dealers in Principal Cities of the United States, Canada,  
and England. Your Printer Knows the Nearest.

Prestige of past success

1. Prestige of Space. Building the largest or tallest building, using the largest electric sign, or using the largest possible amount of space in a publication, are examples of this kind of attempt to gain prestige.

2. Prestige of Past Success. Statements of the length of time the firm has been in business, the amount of capital invested, the volume of production, the rate of growth, and the like, are often relied upon to reinforce the suggestions of advertising and increase their dynamic force.

3. Prestige of Patronage. Royal warrant or appointment, adoption for government use, recommendation of famous persons, and the like, seek to influence the reader to "go and do likewise." Similar in purpose are the implied



**Endorsed by the  
U.S. Government**

Because of its broader adaptability, its accuracy and unequalled speed of computation, Uncle Sam has set his seal of approval on the

**"MILLIONAIRE"  
CALCULATOR**

There are now over one hundred of these machines in operation by the various United States Government Departments. In business houses where complex and extended computations are the rule, and where time saved means dollars earned, there is a need for this machine. Its possibilities are practically unlimited and its great resistance to wear and tear makes it—in the end—the most economical calculator to buy. Write and arrange for demonstration. Our booklet sent on request.

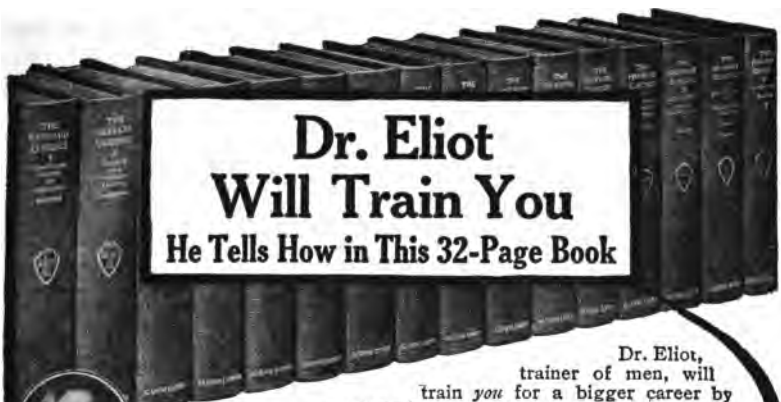
**W. A. MORSCHHAUSER, Sole Agent, 1 Madison Ave., New York**

*Note this—* The "Millionaire" differs structurally from all others—requiring only one turn of the crank for each figure in the multiplier or quotient. Without exception, all other calculators necessitate a turn for each unit of each figure.

Prestige of patronage

endorsements of typical people of wealth or social standing who are represented as using the clothing, cigarettes, or other commodity advertised.

4. Borrowed Prestige. The product may be given the name of a person or institution of established reputation. Thus the "Yale" jack-knife or the "Yale" motor-boat gain prestige from the reputation of the Yale football team and



## Dr. Eliot Will Train You He Tells How in This 32-Page Book



Copyright, 1908,  
by Hottel, Boston

Dr. Eliot, trainer of men, will train you for a bigger career by reading with you. He has already selected the very books—selected them from *all* the books of the world. In a free 32-page book, he tells the great story of their selection. He tells how they broaden the opportunities of ambitious men and women—how they give a complete picture of the progress of civilization as shown by the best literature of the ages. He has added to their reading value. By introductions, footnotes, and complete reading courses he has made them real *efficiency builders*.

## Dr. Eliot's Five-Foot Shelf of Books The Harvard Classics

This free book is wonderfully valuable. It shows how you can become *really well read* by reading a few minutes each day. You need this success library. It contains the essentials of a university training. It will better your place in life—*increase your income*. It brings you face to face with the greatest thinkers and doers of all times. Dr. Eliot himself reads with you, explains it all.

418 complete books are presented in these 50 handy volumes. Volume Fifty is a master-key to all literature—76,000 topics are indexed for your instant reference.

### For You

The new Popular Edition places the Five-Foot Shelf of Books within your reach at a cost of only a few cents a day. Printed from the same clear type used for the costlier edition. "Collier" workmanship through and through.

### Send the Coupon NOW!

Get Dr. Eliot's free book without delay. Simply send the coupon. In this book Dr. Eliot tells how he has selected from all the world's best books just the knowledge you need most.

**This is the most valuable guide book to books you ever read. Send the coupon today—NOW!**

**P. F. COLLIER & SON, Inc.**  
**Publishers of Good Books**  
**NEW YORK**

(18)



**P. F. COLLIER & SON, Inc.**  
421 W. 13th St., New York City, N. Y.

Please send to me by mail, free of charge, the remarkable book describing The Harvard Classics, Dr. Eliot's Five-Foot Shelf of Books.

Name

Occupation

Address

Borrowed prestige  
103

Yale locks. "Parfum Mary Garden" borrows some of the prestige of the great operatic star.

**Simplifying Response.**—As has already been pointed out, the dynamic force of a suggestion may be partly or wholly neutralized by internal resistance. The easier the action suggested, the more effective will be the suggestion. Hence it is wise to simplify the response required.

Where a direct response in the form of an inquiry is desired it is well to provide a coupon, or other method of replying. This coupon should be so shaped and placed that it can be easily torn from the page and filled out. Directions for securing the goods from a dealer often serve to clear up uncertainty. The pronunciation of a brand name may be spelled out, to obviate the embarrassment likely to be felt by many in specifying a product of doubtful pronunciation.

As the task of establishing a new buying habit or diverting the direction of an old one always meets resistance, it is sometimes possible to introduce a counterbalancing force in the shape of inducements. These vary from the bargain "leaders" of the department store to the souvenirs with soap or breakfast food. These are offered admittedly or impliedly to "introduce" the product. Care must be taken that the inducement is not such as to cause suspicion of the merit of the article or endanger the prestige of the advertiser. To allow this would be to decrease the dynamic force of the association instead of increasing it.

**Repetition.**—Repetition of associations tends to establish them and also to make them dynamic, provided there is variety in the appeal. Pure mechanical repetition of an unvaried appeal accomplishes little. A nail in my shoe soon ceases to annoy if it prods only gently and always at the same point. The rims of my spectacles soon cease to be seen or felt, so

long as they keep their accustomed position. Similarly, an advertisement that remains always the same blends with my surroundings and becomes, for all practical purposes, invisible. The weakness of the old business card, "John Jones, Boots and Shoes," in the newspaper, was due almost as much to its monotony as to its intrinsic weakness of appeal.

On the other hand, a series of advertisements appealing now to this instinct, now to that, but always in the interest of the same commodity, jogs me into an alert appreciation of its presence. Unity in variety is a law of effective suggestion. Repetition accompanied by sufficient change to lend interest and by sufficient uniformity to have a constant meaning will make itself felt sooner or later in the buying action of those to whom the campaign is directed.



## CHAPTER XIII

### TESTING THE RELATIVE VALUE OF ADVERTISING APPEALS

**Scientific Laboratory Methods.**—The value of the scientific study of human nature for the problems of advertising has in recent years been given general recognition. Not only have advertisers come to pay careful attention to proved laws; they have also undertaken researches to discover new facts and principles that might aid them to decrease waste effort. Clubs and associations have supported investigations conducted for the benefit of all, and individual concerns have in many instances retained the services of consulting psychologists.

Through the use of laboratory methods it is often possible to determine in advance of a campaign many of the most important factors that enter into it. Among the great number of practical problems that have been investigated in particular cases, the following may be cited as typical:

Measurement of the “pulling power” of advertisements; tests of the attention and memory value of trade-names, slogans, and packages; studies of the appropriateness and “atmosphere” of designs, containers, illustrations, and “characters”; measures of the legibility and invitingness of different arrangements and amounts of printed matter; tests of the effectiveness of various uses of white space; determination of the permanence of impression produced by size of space as compared with frequency of insertion; tests of the actual confusion existing in the minds of consumers between alleged infringing trade-names, trade-marks, wrappers, etc.; measurement of the relative interest and persuasiveness of different

sales points and qualities of commodities; studies of the influence of different colors and textures of paper on the effectiveness and legibility of printing; analysis of the correctness and conclusiveness of statistical field investigations.

The detailed character of problems that have been studied in this way cannot be rehearsed here, partly for lack of space and partly because the results are as yet in many instances the exclusive property of the concerns responsible for their accumulation. Three specific cases may, however, be given in order to illustrate the practical application of the laboratory technique in advertising.

Many studies have been made of the relative "pulling power" of advertisements that have been or are about to be used. The task of tracing returns from single advertisements by the traditional methods of keying is in many cases an impossible one (as in general publicity advertising). In other cases this method is laborious and full of sources of error, while it always necessitates planning the campaign carefully beforehand, if the returns are to be reliable. In strict mail-order business alone is the task relatively easy.

**The Pulling Power of Advertisements.**—Nevertheless it is universally realized that even slight differences in the content, appearance, arrangement, style, etc., of various pieces of copy may make enormous differences in their relative "pulling power." One of the most useful discoveries has been that, by proper study and analysis in the psychological laboratory, the relative "pulling power" of advertisements can be accurately measured *beforehand*. The validity of these measurements has been time and time again attested by their close agreement and with actual returns from the various advertisements, in cases where reliable keying has been possible.

The following table, for example, gives a series of advertisements (indicated by letters) with their relative values as

measured in the laboratory and their relative results as indicated by the number of inquiries brought by each piece of copy when run in two magazines. The first column gives the 15 advertisements (all of the same article but differing from each other in a great many ways). The second and third columns give the order of superiority of these advertisements for men and women. No. 1 is the best, No. 2 is next best, and so on, No. 15 meaning that the advertisement with that grade was the poorest of the series. The fourth column gives the relative order of merit when the men and women readers are considered together. The fifth column gives the actual number of inquiries produced by each advertisement, through its appearance in two standard magazines, once.

#### MEASURING PULLING POWER BEFOREHAND

Key to the Advertis- ment	Positions for Men	Positions for Women	Final Average Positions	Produced Actual Inquiries
B	3	4	1	258
A	4	3	2	155
H	1	7	3	41
R	7	2	4	60
K	6	6	5	93
Y	5	8	6	33
Z	2	11	7	30
W	13	1	8	44
J	8	9	9	37
D	12	5	10	15
C	9	12	11	9
G	11	13	12	1
F	14	10	13	7
O	15	14	14	8
E	10	15	15	5

The following table presents the results of another experiment of this sort, in which the series contained only five advertisements. The first column indicates the advertisement,

the second gives the relative per cent values as determined by experiment, the third gives the number of replies from each advertisement in one magazine, the fourth column the number of inquiries from the same advertisement in another magazine, and the last the total replies from each advertisement.

#### MEASURING PULLING POWER BEFOREHAND

Key to the Advertisement	Relative Values by Experiment, Per Cent	Replies from One Medium	Replies from 2nd Medium	Total Replies
A	27	68	16	84
B	29	68	20	88
C	31	80	25	105
D	32	83	32	115
E	33	94	44	138

Examination of the tables shows that there is almost absolute agreement between the results of the experiments and the actual returns. If the experiment had been performed at an early enough time, it would have been possible to eliminate the less effective advertisements from the campaign, and to substitute for them more effective ones, based on the principles illustrated in the superior pieces of copy; for the laboratory study not only measures the relative value of the different appeals but also analyzes the reasons for these differences.

There are now on record a score of such studies, and in no case has the laboratory study failed to reveal, beforehand, and as the result of only two or three days of work, the actual facts as disclosed by the results of the campaign. Keying copy in the old-fashioned way is not only difficult but wasteful and usually useless. The results are not known until the campaign is over and the money spent (frequently at the rate of \$5,000 or more a page, for a single appearance). The poor appeals cost as much as the good ones, in spite of the difference in the returns.

**Experimental Analysis of a Successful Campaign.**—The advertising campaign of a particular commodity had extended over a period of two years, in national periodicals only. The campaign as a whole had brought gratifying results, but there were indications that among the various pieces of copy, with their varying form, content, and appeal, some pieces were superior to others. Copywriter, typographer, illustrator, and layout man had in each instance made what seemed to each his best effort, although, since no general principle of appeal had been formulated, each was compelled to rely on his individual taste and personal bias—on what is sometimes dignified by the term, “inspiration.” Throughout the campaign the space occupied and the media used remained constant, and the commodity was not one on the sale of which such variables as weather or time of year had any marked influence. Nevertheless it was felt that the “inspirations” were by no means equally effective, and in planning the further marketing of the commodity it was desired to make a more perfect campaign by discarding the ineffective types of appeal. Analysis by the printer, the illustrator, the layout man, the copywriter, and the field investigator proved of no avail. Although each was a specialist in his own field, no one of them could formulate a principle of effective appeal to be followed in the next campaign, and so the materials were taken to the laboratory.

Tests of “pulling power,” in the manner suggested in the preceding section, made it possible to arrange representative specimens of the advertising in a graded series. At one extreme were the specimens with high pulling power, and the series then tapered off in effectiveness, through good, medium, and poor, down to the very poor appeals. With this experimental series in view it was then possible, by tracing single factors up or down the series, to deduce certain clear-cut principles of effective appeal.

**The Illustrations.** Considering the illustrations first, the

following observations were made. At the poor end of the series a single individual was portrayed, using the commodity in a solitary and independent way. Proceeding up toward the good end of the series the number of people increased uniformly, from the solitary individual at the lower end, to two, three, four, and, in the most effective appeals, to five or six people, engaged in some social situation, their social intercourse being facilitated by the use of the commodity in question. At the lower end of the series the cuts were sharp, clearly defined, with strong contrasts and hard, distinct outlines. Going up the series the illustrations became softer and less distinct, the contrasts less sharp, the outlines less defined, until at the upper extreme the whole effect was subdued, the contours indefinite and vague, and the transitions subtle and gradual, giving a dreamlike, visionary, or twilight effect.

**The Text.** Considering the text, at the lower end the copy dealt chiefly with the construction of the commodity, its history, mechanism, and mode of operation. The appeal of the text was argumentative and logical. Going up the series the argumentative and structural or engineering contents were seen to be less and less prominent. The text at the upper end of the series described the effects, rather than the mode of producing them, appealed strongly and specifically to particular human instincts and emotions, three in number, without calling them by name or directing attention to them in any pedantic way. At the bottom of the series the strictly marketing part of the copy occupied considerable space, whereas the higher up the series one went the more the marketing details fell away, leaving more and more space for the human-nature appeal and the suggestive, wish-provoking account of effects produced.

**Conclusions Arrived At.** Various other factors of definite importance were thus determined through analyzing the series, some of them increasing in prominence toward the good end

and others toward the poor end. It was possible, as a result of the laboratory tests and the psychological analysis, to give specific principles for the formulation of the new campaign. It was clear that the effective appeal for this commodity should have the following characteristics:

1. It should not stress the mechanical and structural character of the commodity but should rather portray the desirable effects occasioned by its use.
2. It should not represent the commodity in the hands of a solitary individual, but should rather portray its use in some social situation, rendering more perfect and interesting the social activities of the group.
3. It should not proceed in terms of deliberate and didactic argument, but by presenting a specific appeal to one or other of three definite, common instincts or emotions, without calling them by name or directing conscious attention to them.
4. It should be illustrated by relevant cuts, with characteristic tendencies, especially avoiding sharpness of contrast, distinctness of outline, and clearness of composition, tending always toward softness, vagueness, and dreamy indistinctness.
5. Considerably more space should be given to the human-nature appeal than to the more strictly marketing information.

Later investigation and the use of special methods of keying the returns indicated that the experimental laboratory order of effectiveness agreed almost perfectly with the actual returns. The correlation between the laboratory measurements and the business results was 92 per cent. This is but one of many illustrations of the practical value of the technical laboratory analysis of the elements making up the advertising campaign.

## CHAPTER XIV

### THE NATURE AND PURPOSE OF ADVERTISING COPY

**The Importance of Copy.**—When the average man speaks of advertising, he thinks of advertisements. Often he does not know how large a part of advertising lies behind the advertisement. The thorough market analysis, the intelligent selection of media, the careful determination of the appeal that is psychologically sound—these are largely unknown except to practitioners. The advertisement is the thing.

The advertiser cannot neglect the other factors which enter into advertising, but he must recognize that they are of little avail unless the advertisement does the work it is called upon to do. It must impress the reader favorably with the message of his house and his product. Copy is but a small part of advertising, but it is the final part. It is the crystallization of the science and art of advertising.

Advertising copy in the larger sense includes the whole advertisement. It includes all the symbols by which the advertising message is conveyed—not merely words, but form, color, illustrations, type, and ornament. For convenience, however, these latter will be considered in the chapters on display and the discussion of advertising copy will be confined to the message in words.

**Distinction from Other Forms of Composition.**—The value of an advertising message in words, like that of any other business English message, is determined by its effect. It must be profitable from a dollars-and-cents standpoint. Its art is distinctly utilitarian.



This does not mean that an advertisement may not be literature. In point of fact, every form of literature is represented in the field of advertising. We have exposition, argument, description, narration; we have short stories, dramas, even verse. Sometimes advertisements written in any of these forms rank very high, judged purely and simply from critical standards of excellence. The point is that such a judgment is in no sense final. The rhymes of Phoebe Snow and the Spotless Town jingles were good advertising, not because they were perfect in rhyme or rhythm, or even because they amused us, but because they impressed upon us the distinctive merits of the Lackawanna Railroad and Sapolio, so that we ultimately gave them our patronage. Advertising copy must always influence action either directly by leading to an order or inquiry, or indirectly by building good-will.

**Adjustment to the Reader.**—This distinction between advertising English and literature has a deeper significance. When people read for interest or instruction, they do so willingly. They give their time and energy to it. Often they make a sacrifice; not only a financial sacrifice in buying the literature, but also a mental sacrifice in digging out its meaning. The passage of ideas from one mind to another is difficult. We must have a glossary and explanatory notes to read Chaucer or Shakespeare or Browning. The message contained in the classics of even our own language has to be bought and paid for. Some adjustment between writer and reader must always be made before the idea in the mind of one penetrates to that of the other. In the case of literature, the reader makes it.

That is why we commonly speak of "expressing ourselves." The writer ordinarily thinks of self-expression. Nearly all literature may be judged by the success that the writer has had in expressing himself. This is not a criticism

of literature. It is fitting that it should be written in this way; but when we come to write advertising or other business messages, we must write for the reader. If there is any adjustment to make, we must make it. Reading must be made as easy as possible for him. His time and energy must be economized.

In a word, the writer of advertising English must be less concerned with expression than with impression. He cannot be satisfied to have his writing merely technically correct, merely instructive, or merely amusing. It must also "get across."

This is not so easy as it sounds. The reader does not buy advertising; it is thrust upon him. Often it is thrust upon him when his purpose is to read something entirely different. If it is to succeed, it must not only get his attention, despite the competing attractions of the editorial matter for which he has bought the newspaper or magazine, but having secured his attention, it must be so clear and interesting that he will read it, understand it, and in due time act upon it. The task of amusing or instructing a man is simple compared to the task of molding his conduct and directing his action. These latter purposes are the ultimate aims of advertising copy.

**A Good Advertising Style.**—If advertising copy must indeed be adjusted to the reader, then it is clear that the old narrow conception of style is not enough for the copywriter. The famous definition of Buffon, "*le style est de l'homme même*" (style is of the man himself), is true, but insufficient. The writer's individuality does creep into his work and individualize it. In writing copy, however, he should not be thinking of this. Nor is it enough merely to submerge his personality in that of the house whose message he is trying to convey. He must consider first and foremost the reader—his character, his interests, and his language. The copywriter's

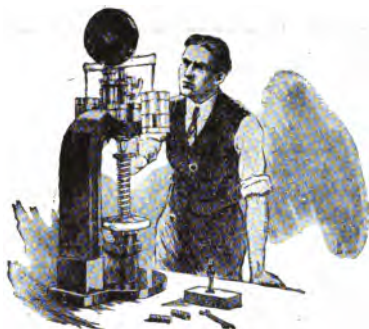
definition of style should be: "Style is the man in the right relation to his subject and his reader."

Writing from this view-point, he will find that though he needs to know all about his article and the company that made it, he needs far more to know its market and the people who use it. He must view it as they do, feel and think about it as they do, and above all, talk about it in language that is familiar and agreeable to them. If he does this, he can be in a position to write a message adapted to them to which they will respond.

The task of writing a sales letter, which is somewhat akin to that of writing an advertisement, is simpler because no other persons have to be considered except the class that is addressed. The letter is, in a sense, private and confidential. If you are writing to plumbers or printers or lawyers, you can use terms peculiar to the vocabulary of the plumber, the printer, or the lawyer. If you are writing to foreigners, you can write partly or entirely in their native tongue.

An advertisement, on the other hand, is a public announcement. In some special publications which circulate only among a given class, it is permissible to use the lingo of that class. In most instances, however, there is a large body of readers other than those directly addressed who may see the advertisement and be influenced by it, favorably or unfavorably. Oftentimes it happens that they are offended by an advertisement written in a language other than their own. Thus, when a street-car card for a well-known brand of tea was written in Yiddish, there were many customers and prospective customers of the product who felt offended. In their zeal for adaptation to the reader, with a commendable desire to get as much response as possible, the company sacrificed a part of its good-will.

In general, however, copy can safely be written from the view-point of those who are already customers or prospective



THIS ADVERTISEMENT IS DEDICATED  
TO THE TOILERS OF THE WORLD,  
practitioners of the sciences; men of brain and brawn,  
an union of trained intelligences co-operating to evolve  
a perfect product.

The world tenders respect to the man who is a master  
of means and methods, for when he learns and  
knows his task thoroughly it teaches him to respect  
what he learns, because merit and true worth are im-  
parted to that which he produces.

In the Hyatt workshops, the melting pot of science  
and skill, scholars of labor construct perfect automobile  
bearings, so quiet in operation that speeding motorists  
disturb not silent vesper hours.

"HYATT QUIET BEARINGS"

HYATT ROLLER BEARING COMPANY  
Detroit Newark, N. J. Chicago

ILLUSTRATIVE LITERATURE UPON REQUEST

Pretentious style, unsuited to the readers

customers and in their language. It should then be scrutinized carefully to see that it contains nothing that might offend any reader and thus harm the advertiser's good-will.

Many instances could be cited of the failure to adapt the

## THE TRUTH No.2

The only serious accident on the main line of the New York, New Haven & Hartford Railroad, thus far this year between Boston and New York, was at Westport, October 3rd, when the engineer, with five years of clear record behind him, from some forever unknown cause, passed seven signals and warnings and took a No. 10 crossover at 50 miles an hour where his speed regulation called for 15. He lost his life and the lives of six others. Had the crossover been a No. 20, the speed limit for which is 25 miles an hour, the result would have been the same.

But there may be some violation of rules and regulations in the future, when, with a somewhat less speed, a No. 20 crossover, which is 50% longer than a No. 10, may save a train from disaster; and No. 20 crossovers have been ordered installed for all express service as soon as the weather will permit.

Meanwhile the Public Utilities Commission of Connecticut has ordered that all express trains come to a full stop at crossovers before the switch is changed for the detour of the train.

This order is being strictly complied with and lengthens the running time between New York and Boston by twelve minutes, some of which can be made up in clear sections of the track.

But, as **SAFETY MUST BE THE FIRST CONSIDERATION**, the officials of the road are now figuring to what extent there should be a readjustment of the time schedule temporarily for the winter traffic.

The New York and Chicago expresses have lengthened their time for the winter by two hours and a corresponding lengthening of our five hour trains would mean a winter time of five hours and a half for our present five hour trains. This is quite unnecessary in view of the fact that the New Haven roadbed and rails are unsurpassed for solidity of construction by any railroad in the United States; and if it is finally determined that with these stops at crossovers there must be a lengthening of time schedule it will not be more than fifteen minutes for the five hour expresses and in such proportion as may be found necessary for other trains.

**CHARLES S. MELLEN,**  
President.

Cold, formal language—obscure and lacking in general appeal

language to the reader. Consider the newspaper advertisements inserted by the New York, New Haven & Hartford Railroad at a time when public sentiment against it was espe-

cially strong. The intellectual and conservative class of people did understand and appreciate these messages, but how about the great mass of people, whose average education is only equivalent to that of a child in the fifth grade of the public schools? These were the people that the railroad most needed to reach; they were the ones from whom outcries against the railroad came. Did the railroad get down to their level and talk to them? No. Its copy was dignified and cold, almost antagonistic. Small wonder that it failed to change the public

**Says Phoebe Snow:**  
**"These emblems show**  
**Your pride in letting**  
**People know**  
**That day or night**  
**Their safety's quite**  
**First rule on Road**  
**of Anthracite."**

**Lackawanna Railroad**

Safety means efficiency. Personal efficiency minimizes accidents. That's why Lackawanna employees are striving to put "Safety First" above every other consideration. The button which they have adopted is intended to fasten the grip of safety on every mile of Lackawanna track.

**The Road of Anthracite**

Simple, concrete appeal that reaches the public

sentiment. Compare with this the popular advertising of the Lackawanna.

The task of the sales letter is easier than that of advertising copy, for another reason. The sales letter goes out to an individual whose name it bears. When it reaches his hands it has no competing attraction for the moment. Moreover, although this reader may be one of many thousands to whom the same letter goes, he and all the others have been picked out in advance because they are alike in some one respect, such as wealth, education, profession, or social standing. The readers of a newspaper or general magazine, on the other hand, are alike in only one respect, their ability to read. They are not all prospective buyers of the product. Those who are prospective buyers have to be picked out automatically by the appeal of the advertisement itself. Sometimes a crude method is used, resembling that of the letter, such as placing at the top the salutation: "Mr. Business Man," or "Housewives, Attention!" Occasionally this method is useful, as for instance, when a manufacturer of toys begins: "Say, fellows, here's real fun." Ordinarily there are better ways. The point is that some method has to be found whereby the advertisement automatically picks out its prospects from the great mass of readers.

Fortunately, there are some respects in which all human beings are somewhat alike. All have certain fundamental instincts and emotions, and, as psychology has shown, all react in much the same way to the same stimuli. Class distinctions there are, as well as individual differences. These will come in for consideration later under the heading of copy in class publications. In the main, however, our study of copy will deal with advertising in the more general publications. Such advertising copy is concerned chiefly with the likenesses of human nature, whereas salesmanship is concerned mainly with the differences of human nature. We must, therefore, consider first of all the qualities that are effective with the great majority of people.

**Economy.**—The nature of these qualities has been implied to some extent by what has already been said about the problem of adaptation to the reader. To be most efficient, copy should economize the reader's attention and should impress him forcibly. We may therefore say that copy should possess *economy* and *distinctiveness*. Of these, the former is the more important. The main task of the writer is to make reading easy and to make certain that his message is clearly impressed upon the mind of the reader.

Under the heading of economy, the first quality is clearness. The meaning of an advertising message should be plain at the first glance. Unusual words, long, involved sentences, and strained pretentious phrases obscure the message. Vague generalities, such as *best in the world*, *highest quality*, *none superior made*, take away something from the clearness of the message, because if they convey any message at all, it is too vague and inexact to make an impression.

The reader should not be distracted from the thought itself to the symbols which convey the thought. Every word in the copy should be a necessary part of the message. It should also be a word that is familiar to the reader and that does not by its strangeness lead him to pause in his progress. It would not pay to use simplified spelling in advertising because recognition of the words would be slower and some of the mental effort would be taken away from the understanding of the message and directed to the understanding of the symbols.

This indicates one reason why the second requisite for economy is correctness. The majority of people are accustomed to correct language, at least in messages they receive through the printed word, if not through the spoken word. Indeed, correctness is after all only the crystallized preference of the majority. Advertising copy is not bound by the hard-and-fast rules of the rhetorician. If the majority of readers





## Distinctiveness without paying anything extra for reputation

*Moline-Knight cars now in the hands of private owners have made good. Every claim made by us has been substantiated.*

### Moline-Knight represents progress

The Moline-Knight sleeve valve type of engine represents today the greatest real, substantial progress in motor construction.

It is individually distinctive, a powerful, reliable, silent car—engineered with surpassing skill—built in small quantities with great care—finished in a high class manner, matchless throughout—and nothing added to the price for reputation.

This is the motor that made the phenomenal 337 hour non-stop run in the laboratory of the Automobile Club of America, New York, averaging 38 horsepower under load and at the end of the test reaching 53.6 horsepower at 1682 revolutions per minute.

The Moline-Knight is distinctive and is a car that is instantly recognized on the boulevard. It is symbolic of reliability, comfort and luxuriousness, and is as near perfection as human brains, energy and automatic machinery are possible to make it. All steels, wood, upholstering, leather and other materials used in the Moline-Knight cannot be better because the world's markets and craftsmanship have not yet produced anything superior.

### Get our literature

Because of our limited production—not over 1200 cars during 1915—and the increasing and insistent demand for Knight Motored cars at a fair price—the Moline-Knight 50 H. P., Four-Cylinder at \$2500 will be oversold early. So write at once for descriptive booklets and get acquainted with this splendid car.

### Dealers

If you have been selling a high grade car, write us at once for advance information regarding Roadster, Sedan and Limousine to be added to the Moline-Knight line. We will require a limited number of high grade men to market our entire production.

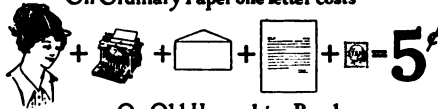
Moline Automobile Company



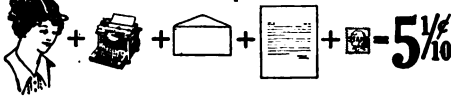
East Moline, Illinois

Too many broad generalizations

On Ordinary Paper one letter costs



On Old Hampshire Bond



## What Do You Buy with the 1/10 of a cent you save?

One average letter on a fair-to-middling commercial stationery will cost you at the very least 5 cents.

This includes stenographer's time, typewriter wear and tear, postage and the office boy's service. Your time in dictation is not counted.

The same letter on Old Hampshire Bond would cost 5 and 1/10 cents.

For 1/10 of a cent more per letter—1/2 a cent on a series of five letters—you can have the undeniable prestige and dignity afforded by

# Old Hampshire Bond

What better advertising can you buy for a tenth of a cent per letter? For 1/10 of a cent per letter, your letter becomes the peer of any—suitably expressing the standards of your business.

Firms have been known to register letters—to put special delivery stamps on them—to announce their coming by telegrams—to resort to any number of costly schemes to *get attention for their letters*.

Why all this when Old Hampshire Bond gets attention by its character? It is the crisp, crackling bond paper used by the kind of men and firms whose messages are important and who do not write for idle or unnecessary reasons.

No man who is not proud of his business feels any incentive to use Old Hampshire Bond.

Write to us using your present letterhead; we will send free the Old Hampshire Book of Specimens—a book assembled and bound up to interest business men. We will also send you, from time to time, instructive matter from our Service Department.

**HAMPSHIRE PAPER COMPANY**  
**SOUTH HADLEY FALLS, MASS**  
THE ONLY PAPER MAKERS IN THE WORLD  
MAKING BOND PAPER EXCLUSIVELY



Think of your letters as you think of stamps—so much each, not so much per thousand. Each letter you write makes its individual impression. Remember this when you buy stationery

Simple, direct copy, easily read and understood

accept a usage as correct, that is sufficient, but in no case should they be distracted by construction and words that appear to be incorrect.

Correctness is also necessary to avoid offending the aesthetic sense of the average person. Even those who have never worn a dress suit would be inclined to look askance at a man who wore tan shoes with his swallowtail. They would have

less respect for a man who kept his hat on in the house, or did any one of a thousand other little things that the great arbiter, Style, has branded as incorrect. There is never any risk in writing copy that conforms to all the accepted principles of grammar and word use. There is danger in violating these principles.

The third requisite for economy of attention is conciseness. Waste words put an unnecessary tax upon the reader's time and effort. In view of the fact that only a short time will be given to the reading of any adver-



**Paint Fine-ness**

House paint, to be good, must be smooth as silk and opaque as ivory. Both qualities result largely from *fineness*.

Dutch Boy White Lead sifts through finest silk — 28,000 microscopic holes to the inch. With Dutch Boy Linseed Oil it makes the smoothest, most opaque paint.

*Dutch Boy White Lead—white in the keg—any color you want to make it on the house.*

Dutch Boy White Lead in steel kegs, 12½, 25, 50 and 100 lbs. Dutch Boy Linseed Oil, 1 and 5 gallon sealed cans. Ask your paint dealer.

Let us send you "Painting Helps 11," full of paint facts. Includes catalog of 150 beautiful samples for walls. We have retained a competent decorator to give advice. Free to you. Send no description of house or rooms to be decorated.

**NATIONAL LEAD COMPANY**

New York    Boston    Buffalo    Chicago    Cincinnati    Cleveland    San Francisco    St. Louis  
(John T. Lead & Son, Co., Manufacturers)    (Richard Lead & Oil Co., Painters)

Concise copy, well arranged

tisement, it is obvious that the message must be put in the fewest possible words. The advertiser's own instinct of economy naturally prompts him to boil down the message. Here his interests and those of the reader are identical. It should be remembered, however, that clearness and correctness are more important than conciseness, and that conciseness should not be secured at their expense. Most ambiguities come from

the attempt to say too much in too few words. One case in point is that of the Turkish bath proprietor who advertised: "Ladies' Department Separate, except on Sundays and holidays."

Again, conciseness is bad if it results in a vague, general claim about an article. However small the space, room must be found to say something specific and definite. Finally, conciseness is secured at too great a cost if it results in the mutilation of sentences or in other violations of correctness.

**Distinctiveness.**—Distinctiveness is less easily analyzed, though it is easily recognized. Many writers consider that it is merely being different from others. Frequently striving to be different results in mere eccentricity. A really distinctive piece of copy has qualities that set it apart from others, but which are at the same time appropriate to the subject. The slangy Prince Albert advertisements are distinctive. Slangy advertisements for Gorham silverware would be absurd.

Advertising men mean this quality of distinctiveness when they speak of copy with a "punch." Perhaps the relationship between this quality and that of economy may be made clear by analogy with the boxing ring. Some boxers are scientific; they pick their opening carefully and deliver their blows where they

**What do you want to know about Paint?**

**The Efficient Paint**

We paint to beautify and to protect our property from decay. That paint is used efficient about its white, white interior and exterior the service at the lowest initial cost. The cost of painting is made up of three elements: material, labor, and time. The most economical paint is the one that gives the most efficient service.

It is clear that a small proportion of the total cost of painting can be saved by using cheap materials, and so both beauty and durability depend on work upon the materials. It is important that you be sure to select paint that will give efficient service.

Pure white lead and linseed oil are recognized as the standard ingredients of all good exterior paints. They possess a peculiar affinity for each other, making for a tough, yet elastic paint film which accommodates itself to changes in temperature without cracking, swelling, or peeling.

**CARTER**  
*Specially Pure*  
**White Lead**

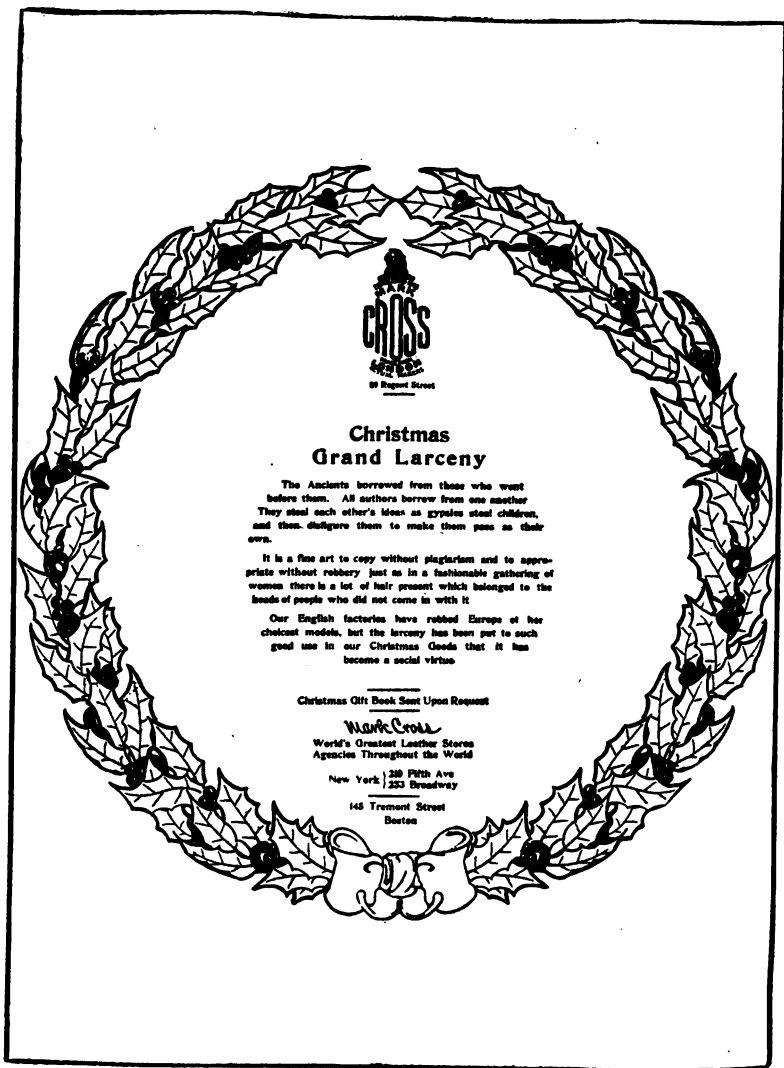
"The Lead with the Spirit"

—"It is the most efficient white lead, but being made by a modern, improved process, it is white and clear and free from any discoloring impurities. Carter is such a clear, pure white that it has established a new standard of whiteness for white paint and gives new life and beauty to white painted walls. It is so fine that it has obtained covering capacity and is most economical in use."

For exterior painting use only Carter White Lead and linseed oil. Do not mix with any other paint. It is the only white lead that will give you the most efficient service. It is the only white lead that will give you the most efficient service. It is the only white lead that will give you the most efficient service.

**CARTER WHITE LEAD CO.**  
1200 N. 1st St., Chicago, Ill.  
Solely for the U.S.A.

Verbose copy, badly arranged

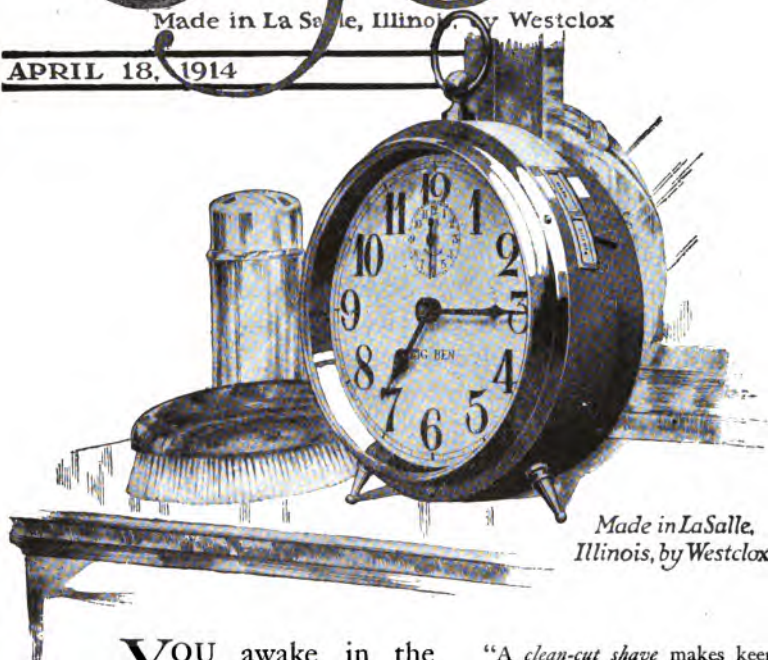


Distinctiveness has been sought at the expense of economy and good taste. The space is wastefully used

# Big Ben

Made in La Salle, Illinois, by Westclox

APRIL 18, 1914



Made in LaSalle,  
Illinois, by Westclox

**Y**OU awake in the morning, snug and comfy, right where you are.—He's standing by your bedside, waiting, friendly, eager to help:

"The *morning tub* makes winning men, there's time to get it, says Big Ben."

"A *clean-cut shave* makes keen edged men, let's lather well, says Big Ben."

"A *short, brisk walk* puts blood in men—let's walk partways, says Big Ben."

You try it once, you try it twice—best thing you know—good old Big Ben!

He's punctual, he's loyal, he's big all over and good all through. Calls two ways—five minutes straight or every other half minute during ten minutes. \$2.50 anywhere in the States, \$3.00 anywhere in Canada. "Made in La Salle, Illinois, by Westclox"

Distinctive copy that has also the quality of economy

will be most effective. That is the safer way to win. There are other boxers of less intelligent technique who have so much power that their blows, no matter where they land, make themselves felt. Similarly, some advertisements command our attention because they are properly directed to us; they have economy and "get across." Others command our attention because of the force behind them; they have the "punch."

Because of the value of distinctiveness, there is a tendency sometimes to sacrifice the more important quality of economy for it. Distinctiveness is always unsafe when secured at the expense of clearness, correctness, or conciseness. In general, it cannot be secured by straining for it. It is like personality, like style, a quality that develops out of the writer's own character and is bound to show sooner or later. After all, many of the advertisements which are conspicuous because of their distinctiveness, such as the advertisements of Prince Albert, Community silver and Big Ben, were also notable because of their economy. If an advertisement contains a real message, is well adapted to its reader and subject, and is clear, correct, and concise, there is little need to worry about distinctiveness. This quality is likely to be present, also; if not, it will hardly be missed.

## CHAPTER XV

### THE STRUCTURAL PRINCIPLES OF ADVERTISING COPY

**Relation of Qualities to Principles.**—As the advertisement is built from the standpoint of the reader, it has been necessary to consider first the qualities which copy should have, to make an effective impression on him. Knowing how to secure these qualities, however, is another matter. The writer must work in accordance with some plan. There are certain structural principles that have been found useful in creating copy that will make the desired impression. Violation of these principles is almost certain to result in obscure, weak, and ineffective copy.

The structural principles used in writing advertising copy are much the same as those used in other kinds of writing. The difference is largely in their application.

**Unity.**—The oldest known principle of construction is Unity. It was applied by the Greek dramatists and was crystallized into a definite working principle by Aristotle. It has been revived by the rhetoricians of every age. The scientific basis for this principle lies in the fact that within the short time during which the writer may hold the reader in his control, he can hope to drive home only one main idea.

In the case of an advertisement this principle is peculiarly vital. The length of time the average reader gives to an advertisement is very short indeed—30 seconds on the average for newspaper advertisements, according to reliable estimates. Yet even in this time we can impress one idea upon the reader, if we are content to limit the advertisement to that.



The first constructive task of the writer then, is to determine what shall be the main idea—the theme—of his advertisement. Frequently, the same theme will run throughout the campaign as a keynote. In other instances, the theme varies within the campaign.

When this main idea or theme has been determined, the writer should concentrate on it. He should put in all the material necessary to explain or support it and omit everything that does not help to support it.

**Catalogue Copy.**—The principle of unity is easier to state and explain than it is to apply. There is a constant temptation to try to do too much. When the article in question has many virtues—as what has not in the eyes of its manufacturer?—one often feels that all these good points should go into the copy. The result is catalogue copy, a mere enumeration of claims that compete with one another for a share of the reader's attention. The result is that no one of them makes an effective impression.

The inferiority of catalogue copy may easily be seen by comparing the two following pieces of copy for the same article.

The Dominant Six—The greatest piece of machinery that ever went upon the highways and the most luxurious carriage. Fastest get away; smoothest starting and stopping; power without noise; best hill-climber; easiest car to drive; safest investment. . . .


---

Why is your family safest in a Packard?

Why is a Packard at its best after thousands of miles of hard usage on the road?

Why will a Packard run so long without mechanical cultivation? . . . etc.

Because *Endurance far exceeding requirements* is the standard to which every Packard is built.



It begins to look like were back numbers "Billy"

Painted by C. H. Tuffe, Copyright 1913, by The Republic Rubber Co.

# PROGRESS

Our wonderful nation is an ever-growing, ever-progressing one. We have planned, we have dug, we have plowed, we have builded, we have mined, we have made and we have sold. We have neither inherited our wealth nor have we laid tribute upon weaker nations. But behold! We are the richest of them all.

Such is progress—the spirit that has made this nation the leader of nations.

Progress demanded something to replace "Old Dobbin," and American genius replied with the first crude automobile. This evolved into the modern motor car, powerful and massive—its very hugeness making it swerve and skid, endangering life. So Progress demanded a safe-guard. Came the often-inadequate metal studs, and the first far-from-satisfactory rubber knobs. And Progress called once more.

Then was invented the Republic Staggard Tread Tire, the tire that gave a real protection against skidding, an-all-to-be-desired brake control, and a much-increased mileage—truly The Tire Perfect.

And Progress looked, and was pleased.

**THE REPUBLIC RUBBER CO.**  
 YOUNGSTOWN, OHIO  
 Republic Staggard Tread. Pat. Sept. 15-22 1906.

Violation of unity through use of ideas not closely related to the subject

Even though a commodity has many virtues of excellence, there is almost certain to be some one that is distinctive; some one that competitors cannot so readily claim. This one point, of course, should be something of real and apparent value to the users of the article, not simply a manufacturing superiority.

The great proportion of successful advertising campaigns have each been built around a distinctive talking point of this kind. Thus, Pebecco tooth-paste continually hammers in the fact that it tends to neutralize acid mouth and merely mentions the fact that it has the other qualities a dentifrice should have. Valspar varnish concentrates on the fact that water, even when boiling, won't make it turn white.

**The Point of Contact.**—Unity not only requires concentration upon one main idea or theme, but also that the approach to the reader be from one angle at a time. We cannot in the same breath talk about beauty and sanitation, or appeal at once to pride and the instinct for economy. This demand for unity is violated in the advertisement for Hygienic kalsomine, which begins.

Its sanitary feature kills every germ-like creature.  
It beautifies the home.

The two appeals are incongruous, and do not help each other. One must be subordinated before the advertisement can be an effective unit.

Again the point of contact with the reader must not be too far from the article or there can be no unity. When some great event, such as a war, occurs, it is a temptation to begin the advertisement with some reference to it on the ground that it will probably attract attention. But it usually proves a strain to relate this beginning to the real subject of the message — if there is no natural relation between the war and the article advertised. The advertisement on page 131 illustrates

lack of unity through the introduction of ideas that are only distantly related to the subject.

The Come-Packt advertisement on page 73 is a good illustration of unity. The example on this page also illustrates the right application of this principle.

That's the button

Which you will always find on the genuine Fownes gloves, except our white dress gloves, with pearl buttons, which may be identified by the name Fownes in the wrist.

**FOWNES GLOVES**

are always sold under their own name. Whether the words on the clasp are <sup>FOWNES</sup>MAES, or <sup>FOWNES</sup>LONDON, or <sup>FOWNES</sup>OWN MAKE the famous "paring knife" trade-mark and the word Fownes in the wrist are assurance of glove value, the world over.

Try a pair of our heavy two dollar street gloves for Fall wear. If you are not familiar with Fownes quality, you will be surprised at the endurance and economy of these gloves and pleased with their fit, comfort and style.

If you have difficulty securing the genuine Fownes, write us, giving the names of the shops visited, and we will see that you are supplied.

**FOWNES BROTHERS & CO**  
119 West 40th St., New York

Unified in copy and unusual in display

**Coherence.**—The second great principle of construction is that of Coherence. It demands that the material be so arranged and connected that the reader may progress logically from beginning to end without serious tax upon his attention. There must be no serious breaks or gaps in the message. Co-

herence involves three things: logical order, right construction, close connection.

The order in a piece of copy is often that of the sales functions. The early part attracts; the middle arouses desire and convinces; the ending stimulates. Sometimes, however, this order is changed for good reason. And in the advertisement that does not attempt to perform all the sales functions, another order must be used. The commonest are the narrative, the descriptive, and the climactic.

The narrative order takes facts in the order of their happening. An article may be shown to be good by giving the history of inventions leading up to it, or the history of the company itself. It may give in order the processes of making it or the steps taken in using it. It closely resembles the process of induction considered in the next chapter.

The descriptive order gives the main point which sums up the distinctive qualities of the article and follows this with the details that support the main assertion. It corresponds closely with the deductive method explained in the next chapter.

The climactic order simply takes the various ideas and arranges them in order of their importance. Often we have a series of questions, to be answered by one main statement; or a series of reasons for a treatment already made. The climactic order is useful here.

Whatever the order chosen, it must be maintained throughout. There can be no haphazard drifting and shifting from one idea to another. In the advertisement "A Giant is Awakening" (page 136), we have a metaphorical statement that appeals to our imagination, followed by a collection of dry-as-dust figures and another passage of inspiration. The mind cannot adjust to these changes readily. The order would be improved by putting the statistics down toward the end of the text.



## The Winged Message

Noah's messenger was a dove. In Solomon's time, pigeons were trained to carry messages. Brutus used them at the siege of Modena. They served the Turks in their fights against the Crusaders. In mediæval wars they were more useful than ever before.

France had a carrier-pigeon mail service, with messages reduced by photography and read through a microscope.

Even today carrier pigeons are utilized as news-bearers in isolated parts of Europe.

In America, the land of the telephone, the carrier pigeon is bred only for racing. The winged word has taken the place of the winged messenger.

Pigeons may fly more than a mile a minute, but the telephone is as quick as speech itself.

The dove is the emblem of peace. The telephone is the instrument of peace. The telephone lines of the Bell System unite a hundred million people in one national family.

**AMERICAN TELEPHONE AND TELEGRAPH COMPANY  
AND ASSOCIATED COMPANIES**

***One Policy***

***One System***

***Universal Service***

Publicity copy of distinctive kind illustrating the use of the narrative order

M O N T A N A

MASSACHUSETTS

# A Giant is Awakening

Massachusetts, 8266 square miles, population, 3,336,416. Estimated property value, \$4,956,578,913.  
 Montana, 146,080 square miles, population, 376,053. Estimated property value, \$746,311,213.  
 Why has Massachusetts this advantage?

## Because population makes land values

From 1900 to 1910 the population of the United States increased 21 per cent. The population of the Great Northwest, including North and South Dakota, Montana, Wyoming, Idaho, Washington and Oregon, jumped 71 per cent. It is the fastest growing section of the entire United States. Why? Because here is everything that makes for solid, substantial wealth—timber, minerals, water power, irrigable lands, stock raising, unsurpassed farming facilities and three transcontinental railroads.

Settlers are now flowing into this Northwest country in thousands. Cities are springing up as by magic. With the opening of the Panama Canal, Northwest populations will increase in leaps and bounds. We have seen this time coming for several years. We have bought outright the choicest building lots in the most vigorous and logical of Northwest young cities.

## Here is the Northwest Townsite proposition to you:

We are offering building lots in five of these cities, located in three different states, on the most practical real estate investment plan ever devised. Maybe all, possibly two or three, at least one, of these five cities is destined to develop into a Denver, a Seattle, a Portland, Ore. These are the five cities in this offer: Bend, Ore.; Roundup, Mont.; Redmond, Ore.; Vale, Ore.; Lemmon, on the border line between South and North Dakota.

*In each of these cities we have at present 170 building lots. We will sell—first come, first served—one lot in each of these five cities in these three states for \$500—\$500 for the entire five lots—payable in installments and free from taxes until paid for. Should the purchaser die before the whole sum is paid, but after paying \$250, we will deliver deeds to all five lots to his or her heirs or assigns free from further payments.*

## 5 lots in 5 cities in 3 states, \$500

In considering this opportunity, remember the histories of Denver, Spokane, Seattle, Portland, Omaha. They once were raw frontier towns, now they stand for millions on millions of dollars. The facts about this land are astounding. You should read the facts. Fill in the coupon below or write us a personal letter for full particulars. This kind of opportunity comes but once in a generation. Don't wait. Write at once for our book.

The Northwest Townsite Co., 320 Chestnut St., Philadelphia, Pa.

We Print this Coupon for Your Convenience

NORTHWEST TOWNSITE CO.,  
 Philadelphia, Pa.

Date

Please register this inquiry and send me at once full particulars about the five towns mentioned in your advertisement in Everybody's for April, 1915, and your plan for investment. It is understood that this request involves no obligation of any kind on my part.

Name

No. Street

County State

P. O.

Incoherent copy

Coherence is further aided by keeping one point of view and one form of construction. The mind works according to habit and after it has moved once or twice in a certain groove, it moves more easily in that groove than in some other. A question followed by another question is more coherent than a question followed by an assertion. It is for the sake of coherence that we find so many advertisements that contain only a string of "because." Too many sentences and paragraphs of the same construction become monotonous and therefore ineffective; three or four can be safely used.

So great similarity of construction is not essential. It is advisable, however, to keep the same subject throughout. If "you" (the reader) is the subject at the start, "you" should remain the subject until the end. Similarly an advertisement that begins in the first person should keep the first person until there is some logical reason for a change.

The final aid to coherence is the use of good connectives. Even when ideas are arranged in logical order and constructed similarly, there is need of connectives to bridge the small gaps between them. These connectives are of four kinds:

1. Numerical; as *first, second*, etc. This type is sometimes useful, but has a mechanical effect and deadens interest.
2. Conjunctives; as *and, but, however, nevertheless*, etc. These are most commonly used. The looser conjunctions, *and* and *but*, should be avoided as far as possible and more exact connectives employed in their stead.
3. Demonstratives; as *this* and *that*.
4. Repetitions of words. This last method should be more widely used. It is least mechanical and most emphatic. The following example illustrates its effectiveness:

The story of every child is a story of growth and change—  
A change too gradual and subtle for even the watchful eye  
of a mother to detect, or for memory to recall.



## Can you afford it?

**C**AN you afford to spend time and energy on home-made soup when you can buy Campbell's?

Can you afford to have the maid fuss and simmer and stew over it and nurse a chronic grouch?

Can you afford delay or uncertainty at the dinner hour; when you might be sure of the right soup rightly made and right on the minute? If you can afford to keep house without Campbell's Soups, you must be mighty rich in time and patience.

Asparagus	Clam Chowder	Pea
Beef	Consommé	Pepper Pot
Bouillon	Julienne	Potstew
Celery	Mock Turtle	Tomato
Chicken	Mulligatawny	Tomato-Okra
Chicken-Gumbo	Mutton Broth	Vegetable
(Okra)	Ox Tail	Vermicelli-Tomato
Clam Bouillon		



21 kinds 10c a can

# *Campbell's* SOUPS

Look for the red-and-white label

Coherence through the use of parallelism. Display seriously weakened by distracting border

Only in pictures can the story be told, and a record of the childish features and expressions kept for all time.

A good photograph now and then, will mean everything to you—and to your children, in after years.

**Emphasis.**—The final constructive principle is that of Emphasis. It demands that the most important ideas be given greatest prominence. In advertising, this commonly results in the use of display type or other mechanical means to make the important ideas stand out boldly. Even single words are put in bold face style or italics or are underlined to emphasize them. But the possibility of these methods of emphasis should not cause us to neglect the methods that are part of the work of construction.

Three elements at the most can be emphasized by display. Each paragraph of the text—yes, each sentence—has its important idea. Emphasis requires that these important ideas be given most space and the most prominent position—that is, the beginning or end. So in the copy as a whole, regardless of display, the important ideas should have most space (measured in terms of words, not merely inches or agate lines) and the best positions.

It may safely be said that the beginning of an advertisement should contain an idea that is most important to the reader. That is one reason why the name or slogan of the advertiser should rarely appear there. The ending may contain the idea that is of the most importance to the advertiser—which is usually the stimulus to action, together with the advertiser's address.

Proportion is largely a matter of judgment. The most frequent violation of it is in giving undue space to attacks on the advertiser's competitors or other ideas that are at best negative in value.

To sum up, then, the copy in an advertisement should perform as much of the sales appeal as is consistent with the

Victor Record  
of "Celeste Aida"  
sung by Caruso



Caruso  
as Rhadames  
in Aida



Photo Bert  
Felix

## Both are Caruso

The Victor Record of Caruso's voice is just as truly Caruso as Caruso himself.

It actually *is* Caruso—his own magnificent voice, with all the wonderful power and beauty of tone that make him the greatest of all tenors.

Every one of the hundred and twenty Caruso records brings you not only his art, but his personality. When you hear Caruso on the Victrola in your own home, you hear him just as truly as if you were listening to him in the Metropolitan Opera House.

The proof is in the hearing. Any Victor dealer in any city in the world will gladly play for you Victor Records by Caruso or any other of the world's greatest artists. There are Victors and Victrolas in great variety of styles from \$10 to \$200.



Always use Victor Machines with Victor Records and Victor Needles—*the combination*. There is no other way to get the unequalled Victor tone.

**Victor Talking Machine Co., Camden, N. J., U. S. A.**

Berliner Gramophone Co., Montreal, Canadian Distributors

Well-unified. coherent, and emphatic copy

complete sales plan and the nature of the campaign. It should be unified; that is, concentrated upon one main idea, with all non-essentials omitted. It should be coherent; that is, arranged in logical order, and so constructed and connected that the reader will read uninterruptedly from beginning to end. It should be emphatic; that is, the beginning and end should contain the most important ideas and all the ideas should be given space commensurate with their importance.

## CHAPTER XVI

### REASON-WHY COPY

**Nature and Value of Reason-Why Appeals.**—Reason-why (long-circuit) copy makes its chief appeal to the reason rather than to the senses or emotions. Its chief attempt is to persuade or convince, and such desire as it arouses is largely intellectual. It corresponds closely to the forms of literary composition called exposition and argument, whereas human-interest copy corresponds more nearly to description and narration.

Reason-why copy has a larger field of usefulness than human-interest. Competitive conditions are such that it is often not enough for the advertiser to create a desire for his type of product. The response he needs is a deliberate choice of his particular product.

The distinction between two closely similar articles is often one that can be perceived by the mind only. The pleasures of riding in an automobile are much the same in kind, but no two makes of cars are precisely alike. The price, appearance, power, cost of up-keep, and many other considerations lead to a man's choice of a particular make among the many on the market.

**Narrowing the Choice.**—Since the important part of the work of reason-why copy is to make the reader choose the advertised article in preference to a competitor's article, it might be thought that the end can be reached by the elimination of the alternatives. The danger of attacks on competitors is that they often weaken confidence in the class as a whole. They make the reader think that he may be defrauded in his

purchase and perhaps he had better get along without the article or any similar article. Moreover, copy attacking competitors is likely to violate the principles of emphasis, which demands that stress be laid upon the things that are important. A positive appeal is almost always more important than a negative warning.

Attacks on competitors may sometimes be used in the case of a type of article that is well established and habitually bought. Even here it is bad unless the elimination of alternatives leads to acceptance of the article advertised. If there are only two roads a man may follow, it is just as useful to warn him away from the wrong one as to direct him to the right one. It is possible to attack the habit of drinking coffee if the avoidance of coffee leads to the substitute of "Postum." When several new coffee substitutes have entered the field, this appeal may no longer be effective and any new coffee substitute would probably do well to lay most stress upon the positive benefits.



### Drops of Prevention

Ward off disease by dropping a little Lysol in water used in washing, wherever there is the slightest danger of germs or infection.

Lysol should be used regularly in your household, as it is in practically every hospital in the country. Disease can scarcely enter a house guarded by the physician's favorite Antiseptic, Disinfectant and Germicide —

# Lysol

Lysol is the standard antiseptic in maternity cases and is therefore safest for every day use. Five times more powerful as an antiseptic than carbolic acid; better in every way than dangerous bichloride of mercury tablets.

It is the ideal disinfectant for household and personal hygiene.

A small bottle lasts for months and is practical insurance against heavy medical bills, loss of health, and worse.

**Three Sizes, 25c, 50c, \$1.00**  
Sold by Druggists Everywhere

**IMPORTANT** — Be sure you get Lysol itself. It is put up in round bottles with the signature of Lehn & Fink on the label. Lysol is safe and will safeguard you; the imitations may not.

**Helpful Booklet, "Home Hygiene," Mailed FREE**  
Send your name and address for the Lysol booklet. It is full of practical hints for preserving health.  
Address  
**Lehn & Fink, Manufacturing Chemists 120 William St., New York**

Subordination of the "substitute" appeal

Similar principles apply to so-called "substitute" copy where the advertiser warns the reader against imitations of his product. The buying habit must be strong before a warning against substitutes can be effective. In the case of an article bought but seldom, it is more profitable to show the need and to show that the article fills the need, than to concentrate upon the warning against imitations.

It is often helpful to narrow the choice to several types of articles sold by the advertiser. The personal salesman of books frequently gets the prospect to show a preference for one of several bindings, before the prospect has indicated any decision as to whether he will buy the book at all. Indeed, he has made no decision, but by fixing his mind on the choice between different bindings he leaps over the other decision. Without knowing it, he has decided to buy the article.

Many other cases might be cited where the reason-why copy apparently does not ask the reader to choose the type of article, but rather to choose between two or three forms of the same type—between shaving soap in the form of stick, powder, or cream; between tires with plain, all-weather, or non-skid treads.

**Evidence of Tests.**—All reason-why copy should be based upon evidence, either stated or implied—preferably stated. Evidence is of three main types:

1. Tests and guarantees.
2. Testimony.
3. Facts and figures.

The best kind of evidence is that which the reader himself supplies from his own experience and knowledge. Of almost equal value are tests that he can make himself, such as the litmus paper test for acid mouth in the case of Pebecco and the blow-pipe test on white lead in the case of the National Lead Company's product. Even though the reader does not actually make the test, the advertiser's willingness to have him

make it gives him confidence in the article. The same thing is true of approval and money-back offers or hard-and-fast guarantees played up in the copy.

**Testimony.**—Testimony, the second class of evidence, consists of the statements of those who have used the article and are in a position to speak of its merits. This type of evidence has lost much of its force for thinking people, because of the fact that it has been used in connection with medical advertising of doubtful character and because testimonials are frequently given by people who have not used the article and are only trying to gain a little notoriety. The intrinsic value of the testimony that purports to come from actresses, baseball players, and people prominent in the amusement world, is almost negligible. Such testimonials may have weight, but it is by their appeal to the emotion, rather than by their appeal to the reason.

The only kind of testimony that is really valuable in a strictly reason-why appeal is that which comes from people of unquestioned reputation for integrity, who are qualified to speak with authority. The testimony of architects and builders as to a certain type of furnace may do much to create confidence. It is best, of course, when the author of the testimonial is known personally or by reputation to a large percentage of prospective buyers.

**Records and Statistics.**—The third kind of evidence is in the form of well-authenticated records and statistics that may show the performance of the article under given conditions, the volume of sales for a given period, or the like. In advertising technical products, evidence of this form is particularly strong. Its lack of intrinsic interest, however, makes it less useful in general advertising and in advertising to women.

Whenever used such evidence should be absolutely specific.



# The Significance of Performance

When 116 cars of the same make run 100 miles *all the way on low gear*—under all conditions of weather, including high temperatures, at lofty altitudes, over rough roads—

(116 stock Franklin sizes, in 116 different sections, performed this feat on September 24, 1914, without stopping, without special lubrication, attachments or adjustments of any kind, demonstrating the absolute superiority of Franklin direct-air-cooling.)

When 94 cars of the same make average 32.8 miles each on *one gallon of gasoline*, under all sorts of road and weather conditions—

(94 stock Franklin sizes in 94 different parts of the country did this in the National Economy test of May 1, 1914. By sworn records, one car ran 51 miles on one gallon, and the lowest record of the 94 was 17 miles, made through mud.)

When owners of cars of this same make show an average life per set of tires of more than 8000 miles in ordinary, every-day use—

(Actual records of Franklin owners covering a period of four years show an average mileage of 8996 per set of tires.)

When scientific tests show that of the power developed by the engine of this car 84.4% is transformed into motion and only 15.6 taken up by friction—

(This test was made by mechanical engineers at the Worcester Polytechnic Institute. There are six main points in a car where friction reduces power. Most cars lose more than 15% in the friction of the tires on the road alone. The Franklin delivers all but 15.6 of the power developed.)

When the experience of owners of this same car shows from 400 to 900 miles per gallon of lubricating oil—

(Even in the low gear run, under extreme and abnormal conditions, the average consumption for 100 miles by 116 cars was only 1.2 gallons. The average work done by the engine was equivalent to 336 miles at a speed of 42 miles per hour.)

When five such feats—any one of them remarkable in itself—are all performed by the same car, the *significance of the performance* to you, as a car buyer, is this:

## The Franklin is an all-round car—proved at every point—power, efficiency, economy, etc.

The Franklin is presented to you on its performance—not on speculation or description—but on performance.

And the whole record goes back to the fundamental principles on which the Franklin organization has been at work for thirteen years—scientific light weight built around the direct-air-cooled engine. The basic advantages of direct-air-cooling are: (1) nothing to overheat in the hardest running, (2) nothing to freeze in winter, (3) the elimination of more than 100 unnecessary parts, (4) sheer engine efficiency and power.

### Light Weight

With no water, pump, radiator, piping, etc., weight is greatly reduced, not only in the engine but in the supporting parts as well. This brings economy in use of fuel and in wear on tires. Combined with this light weight is flexibility—resilient instead of jarring—which is not only the secret of riding comfort but also plays its part in economy by reducing road shocks.

There is only one Franklin chassis. But there are five styles of body including three enclosed types. Direct-air-cooling makes it practicable to run the Franklin, even in the coldest winter or the hottest summer weather, without the slightest cooling trouble. The enclosed Franklin cars therefore, with their double ventilation control, are particularly adapted for all-year-round use. In every particular of power, economy and efficiency they are identical with the open cars. The appointments are complete and designed for the discriminating.

### Style and Comfort

The style and comfort of the Franklin can be demonstrated by performance quite as well as the mechanical efficiency and economy. Simply ask the dealer in your city to show you the car. Then ask him to take you out on the roughest roads in your neighborhood. Then turn back once more to the written record of efficiency, power and economy. You will appreciate then that the sum total of the *performances* of this car has an important significance for you.



The Franklin Six-Ten, Five Passenger Sedan, 2041 Pounds, is \$2100  
(The Franklin Six-Ten, Six Passenger Sedan, 2242 Pounds, is \$2100  
and the Six-Ten, Four Passenger Coupe, 2090 Pounds, is \$2000)



The Franklin Six-Ten, Five Passenger Touring Car, 2150 Pounds, \$2100

Send for booklet giving details of 100-mile low gear demonstration, and folder explaining the direct-air-cooling and the water-cooling systems.  
(All prices f. o. b. Syracuse New York.)

Franklin Automobile Co.  
Syracuse, N. Y.



The Franklin Six-Ten, Four Passenger Roadster, 2010 Pounds, \$2100

Reason-why copy based on the evidence of records

Instead of saying that one large company has the roofs of its buildings covered by our roofing, it would be better to say. "The Bush Terminal Company has 3,100,000 square feet (70 acres) of our roofing." Sometimes facts and figures can be given interest, not only by being concrete, but by being expressed in terms of action. A cross-country endurance trip of an automobile might have something of more interest than miles covered, number of gallons of gasoline consumed, and cost of repairs. It might show how the car plunged through mud up to the hubs, crossed wastes of desert sand, and crept along the edge of towering cliffs until it reached its destination. This method is to be used with some caution. If the advertisement is simply trying to convince a few interested persons, it is usually better to stick to the conservative tabulation of figures.

**Deductive Reasoning.**—Before the writer can actually begin the work of constructing a piece of reason-why copy, he should carefully analyze the proposition. He should pick out the talking points and the facts that ought to be most effective with his prospective buyers. When he has sifted them down to the few that can be placed in a single piece of copy he is ready for the presentation of the argument. The two main orders of presentation are the deductive and the inductive.

The deductive order gives the main claim or assertion first and then backs it up with explanation, logical reasoning, and evidence. "A Marvel of Simplicity," says the Fiat Car, and then gives the details of construction which prove its simplicity. "Insures Light in Emergency," "Cuts Tire Cost in Half," "Three Lamps for the Price of One." These are examples of head-lines that indicate a deductive appeal.

The deductive order is useful when the general appeal is one that is close to the reader's interests and capable of being presented in an attractive way. It has publicity value in that

## BARRETT SPECIFICATION ROOFS

### *No Maintenance Cost*

An investigation into net roofing costs will promptly disclose the superiority of Barrett Specification Roofs. Their first cost is lower than that of any other permanent roof, and, as they require no painting or other care for upwards of twenty years, their maintenance cost is nil.

The Bush Terminal Company, with a total roof area of more than 70 acres (3,100,000 square feet) on their 181 buildings in Brooklyn, N. Y., illustrated below, studied the subject of roofing costs, and adopted this type of roofs. The Vice-President of the Bush Terminal Company writes:

"We use this kind of roofing because our experience has shown it to be the best and cheapest. Our analysis of first cost of application and cost of maintenance entitles us to speak with some measure of authority."

The roofing contractor states that the expense for maintenance of this entire roof area has been less than \$10 and estimates that if metal or ready-made roofings had been used it would have been impossible to keep the buildings free from leaks, and that the painting bills alone up to date would probably have amounted to at least \$50,000.

It is on such evidence as this that we base the statement that the maintenance cost of Barrett Specification Roofs is nothing per year—and the \$10 exception "proves the rule."

A copy of The Barrett Specification free on request. Address our nearest office.

## BARRETT SPECIFICATION ROOFS

*A \$10 repair bill on 70 acres of roof  
over a 16 year period*

The Bush Terminal Buildings in Brooklyn, N. Y., extend a mile along the shore.

The net roof area of these buildings is 3,100,000 square feet—or more than 70 acres.

Every inch of this is roofed with Barrett materials—and, since 1897, when the first roof was covered, the cost of maintenance has been less than \$10.00.

The Bush Terminal people write us:

“We use this kind of roofing because our experience has shown it to be the best and cheapest. Our analysis of first cost of application and cost of maintenance entitles us to speak with some measure of authority.”

The idea behind Barrett Specification Roofs is an old one, established by years of experience—namely, that coal tar pitch, tarred felt, and gravel or slag, when properly laid, make the best and most economical roof covering.

Architects, engineers and contractors know that, if The Barrett Specification is followed absolutely, the resulting roof will last longer and cost less than any other kind.

---

Copy of The Barrett Specification with tracing ready for incorporation in your building plans sent free on request. Address our nearest office.

**BARRETT MANUFACTURING COMPANY**

even the reader who gives it only a casual glance is likely to get the association between need and commodity, even though the remainder of the advertisement is not read.

The danger of the deductive order is the danger of indulging in generalities that fail to arouse interest. There is a further danger in that writers are likely to follow the general assertion with a mere list of "because's," disconnected and monotonous. A list of reasons to support a general assertion is usually a weak method. If it is used, the word "because" should not be tacked on at the beginning of each reason, for the word is not deserving of this emphasis.

The deductive appeal, however, is usually good for newspaper copy and for copy in other publications reaching varied classes of readers.

**Inductive Appeal.**—The inductive appeal begins with a concrete fact or bit of evidence and from this reasons to the general assertion or conclusion. The concrete fact may be a big one—one that almost implies a conclusion. A good instance of this is the Reo advertisement which reads: "\$200 Buried." It begins with this concrete statement and then shows how the buyer benefits by this extra \$200 spent on details of construction that are not apparent to the eye. On the other hand, the concrete fact may be a small one, as "There is no gear lever in the new Haynes Car," or, "Our average profit is \$2.90 per tire." It may simply be a suggestion of the particular piece of evidence, as "Cambridge's Experience with Tarvia," or "A Million Dollars' Worth of Harley-Davidsons in the Government Service."

It is obvious that in most cases inductive copy has little publicity value. It has to be read completely before the argument can have much weight. It is not to be recommended, therefore, in most cases of newspaper advertising, or in cases where the message is to be impressed upon a large number.

It is advisable for advertisements in business and technical publications where readers are picked, and in advertisements where it is more important to convince a few people than it is to make a slight impression upon a much larger number.

The example on page 149 represents a piece of inductive copy based upon the same material as the advertisement on page 148, which is a deductive appeal. In this case the inductive appeal is the more effective. The evidence has sufficient interest in itself to attract readers, because of the prominence of the concern and the exactness of the figures. The general claims, on the other hand, are such as might be made by almost any other roofing manufacturer and are not convincing until the evidence has been read.

**Point of View.**—So far, we have considered the reason-why copy as if it were in the form of abstract argument in the third person. This is not always the case, though it is most typical. Reason-why copy may be presented in the first person with the advertiser himself as the narrator of his story.

This first-person method has the tone of realism and usually creates a good deal of confidence. Its only danger is that of appearing egotistical. Even though it is written in the first person the reader's interest must always be kept foremost. It should have the "you" attitude.

A great deal of reason-why copy is written from the second-person point of view. Examples of this are numerous in the preceding pages.

**Style and Tone.**—When we speak of reason-why copy as argumentative, it must not be taken to imply that it must be aggressive or dominating. As a matter of fact, in a large number of cases it is. The selling attitude leads to aggressiveness. Reason-why copy in the minds of many people is composed of short, snappy sentences like those of a Brisbane edi-

torial. For the average person and the average article, this tone is useful.

Some classes of people, however, cannot be successfully appealed to in that way. They do not wish to be bullied or exhorted. In appealing to such classes it is better to use the insinuating or persuasive tone. The advertiser merely states the facts and allows the reader to draw his own conclusions.

There are all varieties of tone from the cheap clap-trap to the ultra-dignified and reserved. It is nearly always safe to adopt a tone that is somewhere between the two extremes—simple, sincere, and forceful, without being noisy or over-emphatic.

Successful reason-why copy has refuted the claim that a long advertisement will not be read. A long advertisement will be read, provided it is made interesting to the reader and contains real selling arguments. If the purpose of the advertisement is to convince, it usually requires some length. Deliberation takes time and if the reader is to deliberate the writer may well go along with him and help him to deliberate so as to be sure he will reach the right conclusion. In some business magazines multi-page advertisements have proved successful. A man who is genuinely interested will read them and he, of course, is the man who is the best prospect. But the copy must be sincere, must be vital, and must contain not merely words but facts.

## CHAPTER XVII

### HUMAN-INTEREST COPY

**Its Purposes and Methods.**—Human-interest or “short-circuit” copy makes its chief appeal to the senses or emotions of the reader. Response to it is instinctive rather than reasoned, and consequently depends largely upon suggestion—very little upon deliberation.

In view of these facts it is natural that human-interest advertisements often depend more upon illustration and other elements of display than upon the copy itself. Frequently the copy plays but a small part. It is not in any case unimportant, for, however brief it is, it should have some human-interest quality and harmonize with the display.

It may be noted here that all copy has some human interest, whether intentional or unintentional, for all symbols—words as well as colors and forms—have their associations as well as their definite meanings. Even so simple a thing as the name of a person calls to the mind of the reader some individual of that name he has known in his experience, and the word is unconsciously colored by his impression of the individual. Anna, Grace, Margaret, Helen, Charles, and Henry, each brings up its associations from past experiences, usually with a feeling of like or dislike.

This simple instance shows how important it is that the writer of any advertising appeal heed the suggestion or connotation of the symbols he uses, even though he is writing an appeal to the intellect or reason. A reason-why advertisement for tailored clothing tried to enforce its argument that clothes should be individual by proving that each man is different from all others. Its head-line read, “Down to Your Thumb



Prints." There was no intention of suggesting criminals, yet those who are familiar with the Bertillon system of thumb prints would associate criminals with the clothes and thus be drawn away from the real message of the advertisement. It was good reason-why spoiled by an unfortunate human-interest association.

The writer must constantly be on his guard against elements in the display or copy that will distract the reader from the idea to be conveyed, or associate some unpleasant idea with it. In the writing of reason-why copy, however, he has merely to guard against unintentional bad suggestion. In writing human-interest copy he is attempting to secure intentional good suggestion. He is trying to arouse desire for his article by associating with it pleasant and relevant ideas that will make people instinctively reach out for it.

**How Suggestion Works.**—We may conveniently look upon suggestion as a method of causing the reader to see a complete image by giving him a part of it. The remainder he constructs from his imagination, based on his past experience. It is as if we had a circle with a small segment, or even segments, omitted. The eye would leap the gaps and would see the circle as a complete unbroken whole.

This method of suggestion has been effectively used in advertising illustrations by Coles Phillips and others. Their shadow drawings do not show complete figures. They merely give us some lines and from our knowledge of the human form we have no difficulty in supplying the rest. In the same way, we can take a common maxim and repeat the first part of it: "All's Well," "Never too Late," "A Stitch in Time," and so on. The mind supplies the rest. In a story it is not always necessary to give the ending. A slight turn in the direction of the solution is enough for the reader.

There are many ways in which this method of associating

ideas is used in advertising copy. Frequently an old adage or maxim is paraphrased, such as "A Tube in Time Saved Mine," or "A Miss is as Good as her Smile." These give no appeal to the reason. They do, however, have some emotional effect; first by their appeal to the sense of humor, and second by the fact that they associate with the article things that are old and true, so that unconsciously the reader is led to believe in the truth of the advertiser and his message.

An even more powerful kind of suggestion is that given us by the words and acts of other persons. We see a person doing a thing and there is a natural tendency on our part to follow suit. One man in a street-car yawns and soon everybody is yawning. One man stands in the street and gazes up at the top of a high building. A crowd collects, with each man craning his neck. The suggestion given by an action is, of course, stronger than that given by words. Consequently, this method lends itself to pictorial advertising better than to all-copy advertising. Articles such as Arrow collars and Cluett shirts depend largely on it. The suggestion, of course, is strongest when the person pictured is one whom we admire. This point has already been touched upon in the discussion of "Prestige of the Source" in Chapter XII, which may profitably be reviewed in connection with the present chapter.

**Direct Appeals to the Senses.**—The simplest, though by no means the easiest, of human-interest appeals is the direct appeal to the senses. This almost always involves the use of illustration. It is difficult by means of words alone to suggest to the reader the taste or sound or smell of an article, and of course in making him imagine the appearance, the illustration is one hundred times as effective as words. The English vocabulary contains so few words that directly describe sensations that it is usually necessary to resort to more indirect methods.

If a direct appeal to the senses is used, it must be absolutely specific and concrete. Vague, general words, such as *pleasant*, *delightful*, *delicious*, and the like, have no human-interest value. They have been used so often they are worn out, and moreover they are too vague to convey a definite impression. The writer should try to pick out the distinguishing superiority of his article that will appeal to the senses, and suggest this by an exact and concrete description. He should also picture the article from the standpoint of the user. Only in this way can he bring the article to the reader's actual or imagined experience. The following example will illustrate:

WOULDN'T YOU LIKE A SOAP WITH THE REAL  
FRAGRANCE OF VIOLETS?

The delicate perfume of the fresh, sweet violets, so real you can close your eyes and fairly believe you are smelling the fresh-cut flowers themselves—this is the toilet delight awaiting you in Jergen's Violet Glycerine Soap!

And we have caught this real violet fragrance in a soap so clear you can see through it—the color of the violet leaf, a beautiful translucent green.

“Freshen-up” with it to-night!

See what a sense of dainty cleanliness it brings you, what an exquisitely fresh fragrance it imparts to your skin and hair.

Any water, anywhere, releases its delicate perfume and makes an instant lather—soft, white and plentiful.

**Good Taste in Sense Appeals.**—Although it is essential that sense appeals be concrete and vivid, it does not by any means follow that all acts and sensations can safely be described. In general, a sense appeal should contain no ideas that are irrelevant or incongruous, nor should it run the risk of calling forth disgust or any other unpleasant emotion.

A conspicuous example of this mistake was the chewing gum advertisement which read: “Click go the teeth. Out

trickles the delicious juice of Wrigley's Spearmint Gum." The appeal was constructed along the right lines, but the image created would antagonize any normal person.

For similar reasons an article that is to be used by refined persons should not be associated with a person of the lower classes or with an animal. An advertisement that shows a hobo picking up a cigar butt, and saying: "I find Prince Charley's Cigars excellent," does not sell the cigars to discriminating smokers.

In similes, likewise, it is well to avoid comparisons with persons or conditions for which there can be no feeling of respect. "Make Your Breath as Sweet as a Cow's Breath," does not constitute an effective appeal for chewing gum. An image must be more than merely vivid and concrete. It must be pleasurable and reasonably close to the reader's experience.

A direct sense appeal does not always mean a direct description of the article. It may be a description of the process by which the article is made or the conditions that surround it. We may get a desire for a certain brand of milk by learning that it comes from "contented cows grazing in green pastures." We may want a breakfast food more because we learn that "no human hands touch it" before our own. These appeals are incidentally reason appeals. Primarily, however, they stimulate desire through the senses. The following copy is an interesting if somewhat exaggerated example of this type of appeal:

#### WE PICK THEM AT SUNRISE

Red-ripe solid Jersey tomatoes with the dew standing on them, and flashing out among the vines.

The fruit at that hour is cold and firm. When you open it the juice glistens temptingly; and the delicious flavor is like nothing else in the world.

That is what you get in

#### CAMPBELL'S TOMATO SOUP

We make these perfect tomatoes into soup the day they are

picked. The Campbell process retains all their native quality and freshness and their delightful aroma.

All the other ingredients are equally choice and tempting. And our exclusive blending-formula produces a result so inviting and so wholesome that experts agree in classing Campbell's as the standard perfect tomato soup.

Wouldn't your family enjoy it today?

**Imitation.**—A more indirect sense appeal, but frequently effective, is made by showing someone enjoying the article. Thus, we see a child licking the peanut butter from a slice of bread, a family gathered around a pianola or a talking machine in attitudes of eager attention, a man smiling as he puffs at his cigar. We imagine their pleasure and want to share it. As has been remarked earlier, the person pictured must be of the kind we wish to imitate, otherwise the advertisement not only does not give us a buying impulse but may give us an actual aversion to the article.

What is equally important, the character illustrated must exercise reasonable restraint. Usually it does not please us to see a young woman eating chocolates with too much gusto, and although it may be attractive to see her displaying her hosiery to the knee, it is likely to antagonize a refined woman and make her feel that that particular brand of hosiery is not worn by really nice women. The great success of McCallum hosiery advertising has been due to its restraint. There is never any lengthy display of limb and usually there is not actually descriptive copy except of an informative kind.

The advertisements on pages 160 and 161 illustrate the difference between an unrestrained appeal which repels by its exaggeration and absurdity, and a restrained appeal which suggests more than it says.

It will be noticed that the second appeal shows a child as the subject. In taste appeals it is usually safest to feature children. Even though they are shown keenly enjoying their

peanut butter, jam, grape juice, or candy, their physical pleasure is not offensive, even to refined people.

Few articles can be advertised entirely by a sense appeal. Usually the human-interest appeal is directed to the emotions. Curiosity, ambition, love, and pride, are among the strongest emotions and those most commonly appealed to. Fear is even stronger, but is dangerous except in the case of articles bought for protection or insurance.

Emotional appeals frequently are made through the senses. In fact, it is difficult to distinguish sometimes between a sense appeal and an emotional appeal. The advertising of musical instruments usually blends the two and it is hard to say where the sound of the instrument leaves off and the joy or pathos of its effect begins.

**Direct Appeals to the Emotions.**—The simplest type of direct appeal to the emotions is that known as the inspirational type and used for correspondence school courses and the like. The reader is addressed as “you” and is exhorted to get out of the rut and become a trained man. He is reminded of his duty to himself, his parents, or his family. He is reminded of his need of increased pay and shown the way to get it. By these and an infinite variety of other appeals to ambition, love, pride, or acquisitiveness, he is made to desire the education, the set of books, or the article, whatever it may be.

In such appeals it is necessary to put the reader in a familiar situation or one which it is natural to imagine—such situations as counting the contents of the pay envelope, figuring expenses, seeing another person promoted, or the like. In the case of the business man it is likely to be perplexity over some difficult problem; in the case of a woman, the discomfort and inconvenience of sweeping or washing clothes by old methods, etc. In any case the head-line must be concrete and strike a responsive chord in those who are sought as buyers.

HE is always welcome  
— he brings *Liggett's*



*Liggett's*  
CHOCOLATES

"The Sweetest  
Story Ever Told"

THE highest ideal of fastidious lovers of rich confections—is realized in *Liggett's Chocolates*. The craving for more lingers—because their irresistible charm of flavor is never forgotten. That's why they are "The sweetest story ever told"

*Liggett's Chocolates are not sold everywhere—but by select shops —*  
*The leading druggists of 4000 towns and cities in United States & Canada*

The  
*Rexall*  
Stores

If there is no *Rexall* Store where you live, remit us \$1.00 and we will send you a pound box, delivery charges prepaid, anywhere in the United States or Canada. Send us 10c—stamps or silver—and we will mail you a dainty trial package

Pounds 80c and \$1.00

*Liggett, Boston, Mass.*

Exaggerated and absurd in every respect. Makes no sense appeal

This direct appeal is capable of many uses but it has to be carefully handled. One of the chief dangers is that it may easily have the suggestion of preaching and it is a characteristic of human nature to resent advice gratuitously offered.

**Dramatic Form.**—Because of the general aversion to preaching, the dramatic form is sometimes a safer method than the direct appeal. Here the advertisement becomes a monologue by some pictured or otherwise visualized character. Exhortation or advice is given by him, not by the writer, and is therefore less likely to offend. Moreover, the use of this character has greater realism and a stronger personality. It gives a chance for colloquial language, such as might be used in ordinary conversation.

The monologue should begin with a tense moment or a crucial situation in the life of the person addressed.



Waiting  
for  
*Huyler's*

IT'S pretty hard to wait that last half-hour before daddy comes with the box of *Huyler's*. But *Huyler's* are worth waiting for. They always taste just a little better than you remember.

*Huyler's*  
Bonbons Chocolates

Children like *Huyler's* best because they are most delicious. Mother likes them best for the children because they are always pure and fresh. *Huyler's* come in so many varieties that they suit every age and taste.

*Huyler's* candies are sold by *Huyler's* agents (leading druggists everywhere) in United States and Canada. If there should be no sales agent near you, write to us.

*Huyler's* 64 IRVING PLACE  
NEW YORK  
Frank DeK. Huyler, President

*Huyler's* Cocoa—the greatest drink for young people

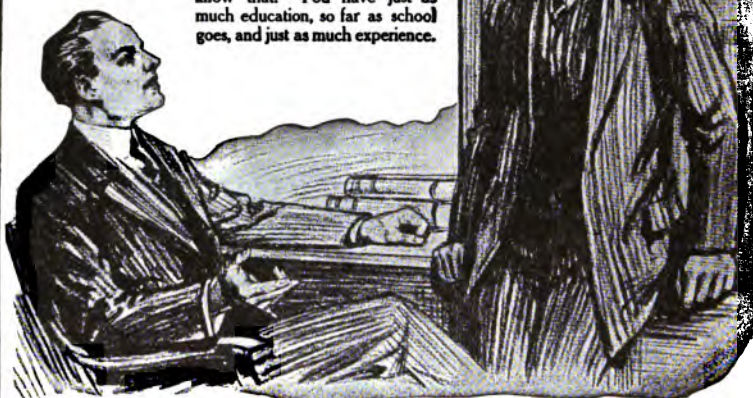
Appeal by suggestion (used in children's magazine)



## "Yes, I'll tell you what makes the difference

"I'm going to be frank with you, Jim, as you have asked me to be.

"You have as much natural ability as I have—you know that. You have just as much education, so far as school goes, and just as much experience.



"There's only one difference that makes my salary \$5,000 and yours \$2,000. You know your own work—and that's all. I've been studying the whole field of business.

"I know finance and accounting and organization as well as selling and collecting. I know business as a whole. You don't. That's blunt, Jim, but that's the truth.

"Of course, I didn't have experience in all these departments. But I got the experience of other men. I studied it every minute I could spare. I am doing it still, and intend to keep on.

"You can do it, too.

"The Alexander Hamilton Institute gives a Course and Service meant for just such fellows as us.

"It was planned by progressive educators like Joseph French Johnson, the Dean of New

York University School of Commerce, and Jeremiah W. Jenks, of New York University, and by business leaders like Frank A. Vanderbilt, President of the National City Bank, Elijah W. Sells, of Haskins & Sells, public accountants, and Henry R. Towne, of Yale & Towne.

"They planned it right. Then they got the best experts they could—men of national reputation—to conduct the Course and the Service.

"A lot of men are taking it—Alfred I. duPont, President of the DuPont Powder Company; Seth Thomas, Jr., of the Seth Thomas Clock Company; E. F. Henshey, of the Hershey Chocolate Co., and others of their stamp.

"If it is good for these men, it is good for us. I know it has done wonders for me. I couldn't have gotten such a knowledge of business in a lifetime in any other way.

"But I'm not going to try to tell you all about it. Write to them. They have a little book, 'The Ability to Handle Men,' that gives you the whole story. And it's mighty interesting. Send for a copy."



## Alexander Hamilton Institute

Astor Place, New York City

Without placing me under any sort of obligation send me your new book, "The Ability to Handle Men," and full information regarding your Course and Service. (Write your name, business address and business position below.)

The monologue form gives human interest to a reason-why story

It must be absolutely concrete. Such a beginning as, "It is a great opportunity," or "Here is your chance," is not strong enough. The best head-line is usually in the form of a question or answer to an unspoken question of the reader. The advertisement on page 162 illustrates an effective method of writing monologue copy.

The dialogue is only a minor variation of the monologue and the same general principles apply to it. It is hard to handle effectively, however, because it has greater tendency toward length. There is a temptation also to have opposing views presented and although the interests of the advertiser ultimately triumph in the copy, there is a chance that the argument of the other side may prevail with the reader. Dialogue heightens the reality by giving more of the flesh-and-blood quality to the characters. It is especially good in appeals to sentiment.

**The Story Form.**—The story form is one of the safest and most widely useful of all human interest appeals. It is written in much the same way as the stories in the magazines, but instead of beginning with the most important facts about the article, it begins logically with the incident that sets the story in motion. Instead of saying, "This is the story of a man who got a higher position because of his correspondence school training," it begins, "You are wanted in the Board Room." This is the message that Harry Williams received, etc." It is not until later that the reader is told why Williams was called before the board of directors and made treasurer of the company. In rare cases it is effective to tell the purpose of the story first.

In such a story as this the facts stated must be absolutely credible. If they are true, so much the better, but at least they must appear true, and as a rule this is impossible unless they are founded upon truth.

**Sentiment and Sentimentality.**—In all human-interest appeals it is necessary to recognize the difference between sentiment and sentimentality. Sentimentality means an attempt to arouse emotion without an adequate cause. It is easy to make human-interest copy slushy, mushy, and ineffective. Readers do not care to read an advertisement that is full of extravagant praises of a product, even though they are represented as coming from the lips of some third person, nor do they feel sympathetic with the monologue artist when he expresses himself in the following impassioned way:

And Betty! When the last note ends as softly as a falling rose leaf, Betty sits there with her dear little head drooped, her face flushed and rosy, the most splendid dewy moisture in her eyes, and she just wants to put her head on my shoulder, and I know it and I'm King. I say it gently, "Betty, come here," and without a word she comes. She cuddles on my big awkward knees and her head slips into that place on my shoulder, and all I can say is, "Oh, my dear. My very, very, very dearest dear."

There is a place for sentiment in copy. Everyone knows that buying is most common before the Christmas holidays and that a large percentage of the purchases for the family throughout the year are made on sentiment. But there is no room for sentimentality. It may be added that the nature of suggestion itself indicates that in every appeal there is much that may be left unsaid.

## CHAPTER XVIII

### SMALLER UNITS OF ADVERTISING COPY

**Technique in Advertising Copy.**—Right thinking is the most essential thing in writing advertising copy. The choice of method and the organization and construction have more to do with the success of an advertisement than matters of technique. Numerous cases can be cited, nevertheless, where two pieces of copy alike in conception and general construction, and used under similar conditions, differed 50 to 100 per cent in resultfulness. The differences were mainly in sentence structure and diction. Obviously, technique is important. In the smallest unit of all—the word—often lies the difference between an insipid communication and a vital appeal.

The smaller units of composition—especially the word and sentence—are best studied in revision. If the writer gives too much thought to them while in the throes of construction, he will hesitate and flounder and the result will be labored. He should have at his command a broad vocabulary and a thorough knowledge of the principles of effective sentence structure. When actually writing, he should focus his attention upon his message and the person to whom he would transmit it. Afterwards, he can go over his work to find its errors and obscurities—to see where transposition would add force, where the change of a word would brighten up a dull passage. He can then revise it for greater effectiveness and incidentally gain power for his next attempt.

It is necessary here to give some principles of diction, sentence structure, and paragraphing. They are much the same for copy as for other fields of composition, but have certain

differences. Matters of technique, moreover, need to be reviewed constantly, even by experienced writers.

The word is the smallest unit of composition and should therefore be considered first, even though the sentence is more logically the unit of thought. The word is a symbol. It represents an image or conception, just as a sign in a signal code does. It is valueless except there be a community of understanding between the writer and reader. Unless a word represents the same thing to both of them, it cannot convey the message intended.

**Good Use.**—The first requirement of words, therefore, is that they should be in good use. Good use is the acceptance of a word or expression by the majority of authorities. In the case of literary composition these authorities are writers and speakers whose position and reputation are unquestionable. In advertising copy the standard is somewhat broader. It includes the majority of the reading public.

The ordinary requirements of good use are that a word should be present, national, and reputable. Language continually changes. Words that we commonly accepted yesterday may be obsolete today; such as *yclept*, *charger*, and *yore*. The copywriter must avoid these and even such words as *smite*, *steed*, and *aver*. His language must be up to date; it must contain only words that the average man understands and uses. On the other hand, he must generally avoid slang—such words as *cinch*, *con*, *dub*, etc. Even though they are frequently used by the man of the street, they are limited to a temporary existence. Frequently the man who uses them holds them in contempt.

In the same way, the writer of advertising copy should avoid French or other foreign words that have not been Anglicized, words that are peculiar to certain localities only, and words that are vulgar corruptions of good English words,

such as, *alright*, *orate*, and *pants*. Naturally he must see that he uses words in the accepted sense. He must not confuse *affect* with *effect*, *suspect* with *expect*, *accept* with *except*, etc.

It is almost an axiom that words in advertising copy should be simple. They should come within the comprehension of the least intelligent and least educated of possible buyers. The advertisements in a newspaper should contain no word that might not be found in the reading columns. The simple words are those we ordinarily call Anglo-Saxon words—the kind we have used since childhood. They should be given the preference. Pretentiousness at any rate should be avoided. *Emollient* and *detergent* have little meaning to the average reader.

**Adaptation to the Reader.**—Although our language is more nearly national than that of almost any other country—largely because of national advertising—still there are sectional and class differences. The standard of good use in Boston is slightly different from that of Seattle or Galveston. Advertisements addressed only to limited groups may use language that is peculiar to that group.

In writing advertisements that appeal to men only, such as advertisements for smoking tobacco, it is possible to use even slang that would be totally unsuitable for articles that appeal to both sexes. In advertisements to society women, French expressions may sometimes be used. More important still, advertisements to business men, medical men, lawyers, engineers, farmers, and to many other groups of persons who have a peculiar class lingo, may be written in this peculiar lingo. This point will be discussed more fully in Chapter XIX.

It may be set down here, however, that one of the great advances advertising is making today is in the adaptation of advertising language to readers. It is no longer necessary to insist upon the strict correctness that savors of pedantry. Every principle of word use and sentence structure must be

## How Very Comfortable!

This is the sort of feeling that you have after a bath or a wash with Pears—a feeling of natural freshness—the exhilaration due to a sense of perfect cleanliness—the glow and delight of a healthy stimulating influence.

Pears is composed entirely of natural saponaceous ingredients of the highest emollient and detergent properties. It is so daintily soothing and softening to the skin surface, and it promotes in a pre-eminent degree that natural beauty of complexion which is universally admired.

# Pears' Soap

Best aid to the Health and Beauty of the Skin

*Matchless for  
the Complexion*

Pears is the *Most Economical of Toilet Soaps* because of its Double-Lasting Qualities.



PAU. This secured

OF ALL SCENTED SOAPS PEARS' OTTO OF ROSE IS THE BEST

Weak arrangement of material, with blind head-line and uninteresting copy, composed of pretentious generalities



# Resinol Soap

## improves complexions

Try this easy way to clear your skin: Bathe your face for several minutes with Resinol Soap and warm water, working the creamy lather into the skin gently with the finger-tips. Then wash off with more Resinol Soap and warm water, finishing with a dash of clear cold water to close the pores.

Do this once or twice a day, and you will be astonished how quickly

the healing, antiseptic Resinol balsams soothe and cleanse the pores, remove pimples and blackheads, and leave the complexion clear, fresh and velvety. When the skin is in very bad condition, apply a little Resinol Ointment and let it remain on ten minutes before the final washing with Resinol Soap.

Resinol Soap costs but twenty-five cents at all druggists and dealers in toilet goods. For a guestroom size trial cake, write to Dept. 33-C, Resinol, Baltimore, Md.

Simple, strong layout with specific definite language



considered in relation to this principle of adaptation. The writer of an advertisement can address his readers in almost the same language that he would use in talking to them in a convention.

**Exactness.**—Words should not only be in good use and correctly used—considering adaptation to the readers—they should also be exact. If the writer means to *assert*, he should not *contend* or *declare* or *claim* or *state* or *advise*. He should know the fine distinction between these words and be sure that he has chosen the one that conveys his exact shade of meaning.

Generalities are to be avoided and specific words used instead. Words like *best*, *highest grade*, *first class*, and the like, have been used so extensively that they no longer have any definiteness of meaning. Words should show *how* the article is best. Nine times out of ten an advertisement that is weak and unconvincing would be greatly strengthened by substituting specific words for the glittering generalities.

Exactness is especially helped by concreteness of language. Concrete words carry a sense image. They hammer the idea into our minds by giving it to us in the same form our eyes or ears or fingers would perceive it. "Small boys are lugging off our wash suits in great spirits," is stronger than "Children are carrying off our wash suits."

Figurative language frequently makes for even greater exactness. We say: "This furnace will not eat up your coal," or "It will cut your bills in half." Advertising men habitually talk in figures of speech. They talk of a copy with "punch," with "smash," and of copy that "gets across." Figurative language is due not so much to a desire for exactness as to a desire for picturesqueness. It has to be used carefully. Figures of speech must be pleasant and close to the reader's experience. They must be natural; they must not be mixed;

they must not be strained. When a writer speaks of the motion of an automobile as "like a caress," we feel that he has gone a little too far.

It may help in summing up these requirements for exact diction to see how a single idea is improved by being expressed in a specific rather than a general word, a concrete rather than an abstract one, a figurative rather than a literal one. Take the verb *go*. This is general. We make it specific by saying *walk*, *run*, or *ride*. It becomes concrete when we say *stride*, *shuffle*, or *stumble*. It becomes figurative in the Big Ben advertisement, which says, "These men *swing* down to their work," and in the automobile advertisement, which says it "*floats* up the hill on high gear."

**Suggestion.**—The distinction between words is not purely a matter of their exact meaning or denotation, but is largely a question of their suggestion or connotation. Every word has its meaning as determined by the agreement of people. It also has its associations, which are determined largely by its sound, its degree of dignity, and the ideas which have accompanied it in previous experience. Some words that mean literally what we intend them to mean should be avoided because of their unfortunate suggestion. Other words are strengthened by their good suggestion.

**Sound.**—The sound itself has an important effect. Many words originated in imitative sounds. The writer of advertising should not make too careful an attempt to suit the sound of the words to the sense. He should, however, avoid words that do not sound right.

For our purpose there are two classes of sounds: liquid, free sounds; and harsh, closed sounds. The liquid sounds are those in which open vowels and such consonants as *l*, *m*, *n*, *r*, predominate. They suggest speed and lightness. They

enable the reader to pass quickly from one word to the next.

Harsh sounds are those in which close vowels and such consonants as *k, g, h, x*, etc., predominate. They give the impression of strength and slowness. They may be said to supply friction, because they make a physical barrier to the reader's passage over the thought. They impress the words individually upon the reader's mind.

When we speak of "the most delicate chocolate that ever tickled a candy palate or watered a candy tongue," the phrase ripples along with the suggestion of daintiness that the thought requires. When we say, "The chords crash forth," we hear the thundering music of the piano. The writer need not take care to secure such harmonies of sound to sense, but he must be sure that he does not allow his liquid sounds to become too frequent when he is trying to drive home an important thought; and that he does not use too many harsh words when he wants his writing to be read quickly and easily.

**Tone-Color.**— Words should have the right degree of dignity or tone-color. At one extreme is vivid, figurative, emotional diction. Such language we find in the following:

When Vance wrote "The Brass Bowl," he drew aside the curtain of night and turned the flash-light of his story-telling power into a woman's heart. When the reading public opened "The Black Bag," they saw in its depths the source of cupidity. Those who took the lid off "The Band-box" found the story of vanity, love of finery, hunger of jewels, and the intrigues born of deceit. It was a best seller.

It will be noted that the last sentence has a distinct change in tone to another level of language.

The next level is the vulgar or slangy language that is both vivid and colloquial. We frequently find it in tobacco advertising:

## FIRST OF ALL—

you buy a jimmy pipe. Get one that chums-up with your spirit right off the bat, natural like. . . . Get jimmy pipe joy'us quick as you can beat it up the pike to any store that sell\$ tobacco. . . .

The third level is the cheerful or colloquial language that is suitable to messages, about some article of common use, such as an alarm clock or a razor. Big Ben copy almost always has it, in the following example:

Wonderful memory that fellow Big Ben has—fact is, for his age, the smartest thing alive.

Slightly above the colloquial is the conversational language of every-day use. It contains no words that are not generally known and in common use. It is always safe—nearly always appropriate.

Beyond this is the level of restrained, dignified language that may suitably be used in the advertising of expensive and exclusive articles, such as high-priced writing paper, solid silverware, and period furniture. Such an expression as “be-speaks refinement,” is an example. This level should not be used except by a concern that can afford to stand aloof from the reader, for the language has the suggestion of withdrawal and aloofness.

Highest of all is the elevated and sonorous language of literature, rarely useful, but occasionally of tremendous power in presenting a subject that calls for vividness together with restraint. We find it in such an advertisement as:

I am the printing-press, born of the mother earth. My heart is of steel, my limbs are of iron and my fingers are of brass.

I sing the songs of the world, the oratories of history, the symphonies of all time.

The important thing to be remembered in connection with these degrees of dignity is that when any one of them is adopted no words should creep in that violate it. The effect would be as bad as that of inharmonious colors. When the writer starts out with a vivid figure of speech and then drops into the commonplaceness of, "It was a best seller," he spoils his effect by the introduction of an inharmonious tone. The degree of dignity should also be in accord with that of the article advertised.

**Atmosphere.**—The last thing to be considered is the atmosphere of a word. This is a slightly different thing from its dignity and its sound. Its atmosphere is its suggestion of place, or mood, or point of view. Some words suggest the warmth and comfort of life, others the freedom and freshness of out-of-doors, others the quiet and peace of the family fireside.

When a department store speaks of "springtime kimonos like those the musemes wear," we get a breath of the Orient. We do not know what "musemes" are, but that does not matter. Other words suggest the footlights, the café, the senate chamber, the office, or the factory.

When a breakfast food advertisement speaks of its "crisp granules combined with the most digestible of all *fats*, cream" it brings in an atmosphere that is not favorable to our early morning appetites.

We may allow this matter of atmosphere to rest with a discussion of the synonyms for the word smell. *Smell* itself is ordinarily neutral—to many minds negative or unpleasant. It covers the whole broad field. *Odor* is more dignified, but still general. *Fragrance* suggests delicacy and the atmosphere of flowers grown in the fields or gardens. *Scent* suggests a heavy, powerful smell, perhaps of the Orient, perhaps of perfumes, perhaps of hot-house flowers—but certainly not the



*The*

## PENALTY OF LEADERSHIP

IN every field of human endeavor, he that is first must perpetually live in the white light of publicity. ¶Whether the leadership be vested in a man or in a manufactured product, emulation and envy are ever at work. ¶In art, in literature, in music, in industry, the reward and the punishment are always the same. ¶The reward is widespread recognition; the punishment, fierce denial and detraction. ¶When a man's work becomes a standard for the whole world, it also becomes a target for the shafts of the envious few. ¶If his work be merely mediocre, he will be left severely alone—if he achieve a masterpiece, it will set a million tongues a-wagging. ¶Jealousy does not protrude its forked tongue at the artist who produces a commonplace painting. ¶Whatever you write, or paint, or play, or sing, or build, no one will strive to surpass, or to slander you, unless your work be stamped with the seal of genius. ¶Long, long after a great work or a good work has been done, those who are disappointed or envious continue to cry out that it can not be done. ¶Spiteful little voices in the domain of art were raised against our own Whistler as a mountebank, long after the big world had acclaimed him its greatest artistic genius. ¶Multitudes flocked to Bayreuth to worship at the musical shrine of Wagner, while the little group of those whom he had dethroned and displaced argued angrily that he was no musician at all. ¶The little world continued to protest that Fulton could never build a steamboat, while the big world flocked to the river banks to see his boat steam by. ¶The leader is assailed because he is a leader, and the effort to equal him is merely added proof of that leadership. ¶Failing to equal or to excel, the follower seeks to depreciate and to destroy—but only confirms once more the superiority of that which he strives to supplant. ¶There is nothing new in this. ¶It is as old as the world and as old as the human passions—envy, fear, greed, ambition, and the desire to surpass. ¶And it all avails nothing. ¶If the leader truly leads, he remains—the leader. ¶Master-poet, master-painter, master-workman, each in his turn is assailed, and each holds his laurels through the ages. ¶That which is good or great makes itself known, no matter how loud the clamor of denial. ¶That which deserves to live—lives.

Cadillac Motor Car Co. Detroit, Mich.

Copyright 1915, Cadillac Motor Car Co.

Figurative language is here used effectively but the lack of paragraph separation makes it hard to read. The marginal space is poorly distributed and the base is weak

fragrance and delicacy of out-of-doors. *Aroma* suggests things to eat or drink or smoke, the kitchen or the dining-room, but no flowers of any kind.

To go deeply into the question of atmosphere of words would require a consideration of practically the whole field of language and psychology. There is no way to determine with positiveness the atmosphere our words will carry to our readers. We can, however, make sure that the atmosphere shall not be negative or unpleasant and that it shall be close to the experience of the majority of our readers. If we do this we shall bring them into close touch with us and make a response more certain.

**Sentence Units.**—Sentences, to be effective, should be built in accordance with the structural principles that are applied to the composition as a whole. Because of the license allowed the writer of advertising copy, and the general desire for brevity, it is easy to fall into the habit of writing fragmentary sentences—which are not really sentences, but mere groups of words. A sentence must contain a complete idea. There is little justification for such pieces of copy as the following:

All work hand-laundered. Prompt service. Quality is our motto. Fairest prices always. No charge for mending. Collars and cuffs our specialty. Satisfaction guaranteed. A trial will convince.

The use of a few more words to make these sentences grammatically complete would add greatly to their effectiveness. If space were not available for more words, it would be better to omit some of the ideas. There are cases in which sentences may be mutilated to get them in the space, but this should be the last thing done, and the words omitted must be such that the reader's mind will supply them instantly.

The principle of unity, as applied to the sentence, requires that it contain one main thought, with its closely modifying thoughts—and only one. Obviously a sentence that is incomplete grammatically cannot be a unit. Another frequent fault is the practice of taking a modifying idea from its main idea and giving it the dignity of a sentence.

More dangerous, and equally common, is the fault of writing several unrelated ideas in one sentence. Long, involved sentences of this kind are ineffective, because they tend to confuse the reader. Often he has to go over a sentence several times before he can grasp its meaning, and naturally, he will turn aside in disgust.

In point of fact, most selling messages should be written in short sentences. If a hundred successful advertisements are chosen at random and analyzed, it will be found that their sentences average not more than fifteen words in length. This length may safely be taken as a standard. Long sentences are sometimes necessary; occasionally they are advisable for the sake of dignity. In any case, however, they must be unified.

**Sentence Coherence.**—Coherence in the sentence demands proper order, construction, and connection. The order should be the normal one, except when transpositions are needed for emphasis. Modifiers should be as close as possible to the words they modify. Particular care should be taken to see that adverbial modifiers, such as *only*, are in their right places.

The construction of the sentence should be as simple as possible. In complex or compound sentences, the subject should not be changed unnecessarily, nor should the verb be changed from active to passive, from subjunctive to imperative, or in any other unnecessary way.

Wherever possible the parallel construction should be used. This means that similar ideas should be cast in sim-



ilar form. Correlatives always demand the parallel construction; thus if *not only* is followed by a verb, *but also* should be followed by a verb. A special form of parallel construction is found in the balanced sentence, which is a compound sentence cut exactly in half, with the two clauses similar in form, and either similar or contrasting in thought.

The balanced sentence is particularly useful in slogans, for it is easily remembered. The following are a few examples:

We would build them better, but we can't; we could build them cheaper, but we won't.

No time like the present; no present like the time.

We couldn't improve the powder; so we improved the box.

Proper connection within the sentence demands that unequal ideas should not be co-ordinated. *And* is a loose connective at best; the writer should examine his compound sentences closely to see whether one main clause should not be subordinated to the other. He should also see that his subordinating connective expresses the right relation between the clauses. *When* and *while* are frequently misused for *then* and *although*. Pronouns must always refer to a definitely expressed, not an implied antecedent. This antecedent must be near enough the pronoun to be unmistakable.

Participles are a fruitful source of incoherence. A participial clause that begins a sentence must modify the subject of the sentence. "Divided up into sections, you can quickly refer to any part of this book," should read "Divided up into sections, this book is convenient for quick reference." Or, better still, such a sentence should be recast, with a subordinating conjunction and a definite verb used in place of the participle. The absolute participle, "it being very cheap" should always be avoided, for it does not show the true relation between the idea it contains and the idea of the main clause.

**Sentence Emphasis.**—The most important devices in securing emphasis in sentences are compression, repetition, suspense, and climax. As a rule, the sentence should be as brief as it can be with full and exact expression of the thought. Verboseness is fatal to emphasis. Sometimes, however, the repetition of a word, if the most important word, is helpful. The following example illustrates:

It is a glove of marked distinction—distinction in fit and style—distinction in quality and fuel—distinction in all the little niceties of workmanship that are demanded by the particular woman.

The beginning and end of a sentence are its most important places and should be occupied by important words. Negative and unpleasant words should not be placed there. In the sentence, "Among so many investments it is hard to tell which would pay and which would lose," it would be better to transpose the words *lose* and *pay* so as to end with the positive, *pay*. Connectives and parenthetical expressions should, if possible, be placed within the sentence.

Since the sentences on street-car cards and posters ordinarily stand alone, it is especially important that they be constructed according to the principle of emphasis. One street-car card reading, "The pages of history will record the great war just as the *Evening Post* today tells the story," failed to emphasize the important contrast between *history* and the *present day* and did emphasize the unfortunate word *story*. Revised according to the principle of emphasis, it would read: "History will tell the story of the great war just as the *Evening Post* tells it today."

The periodic sentence, because of the fact that its idea is incomplete until the end, therefore holding the reader in suspense, is especially emphatic. Inversions of order and transpositions, if not used to excess, are likewise valuable.

It must be remembered that not every sentence can be emphasized. The normal order should be followed unless there is good reason for change.

Climax is a most valuable means of emphasis. When three clauses of similar form are used together they make a strong impression. This is especially true if they follow Herd's principle of having the shortest first and the longest last. The principle of climax applies to words and phrases as well as to clauses. Three is the best number; if more than this should be used the form becomes monotonous and loses force.

**Paragraphs.**—A paragraph is a group of sentences that forms a single step in the progress of the complete advertisement. Its construction is not entirely a matter of revision, because it can be planned in advance. It is frequently necessary in revision, however, to change the paragraphing of the copy.

The paragraph was designed for the convenience of the reader. Its whole history shows this. In order to rest the eye and mind of the reader it is necessary that the black mass of type material should be broken up, and the most effective method of breaking it up is by means of white space. It naturally follows that the shorter the paragraphs are, the more attractive the copy will be to the eye. The whole tendency today is toward very short paragraphs.

The very short paragraph—especially the single sentence paragraph—is not suitable in all cases. It has great attention value and invites reading. It lacks dignity, however, and frequently lacks conviction. Used to excess, it is very tedious. Then, too, it is not suitable for subjects that require the persuasion of a few rather than the attention of many, or subjects that must be kept free from any suggestion of cheapness and commonness.

Regardless of length, the paragraph should contain the whole of one phase of the message and only one. The copy should be so divided that each paragraph marks a logical step forward in the progress of the thought conveyed. In other words, the paragraph should be unified.

The other structural principles apply to paragraphs. The sentences should be in logical order. They should have no unnecessary changes in construction or in point of view and should make free use of parallelism. They should be so closely connected in thought that few, if any, expressed connectives are needed. If connectives, or "word-bridges," are necessary to span the gap between ideas they should be exact, and unobtrusive in position.

Emphasis in the paragraph demands that the important ideas be given the best positions and greatest proportion of space. This would apparently mean that the last sentence should contain the most important idea and be longest. In point of fact, however, many good paragraphs end with short sentences. Occupying this important position they have an effect like the crack of a whip.

It has not been possible, in the limits of this chapter, even to touch upon all the principles that are useful in the construction and revision of paragraphs, sentences, and words. Only those of most value to the writer of advertising copy have been mentioned.

## CHAPTER XIX

### COPY AS AFFECTED BY MEDIUM

**Adaptation to the Reader.**—The writer of an advertisement must always govern his copy to some extent by the medium in which it is to be placed. Advertisers generally give careful attention to the selection of media for they realize that their messages are of no value unless they reach the people for whom they are intended. The qualities of the various classes of media and the considerations which govern their selection will be outlined in later chapters. Our present interest is in seeing that whatever medium is selected the copy placed in it shall be so written as to be effective.

The main principle is adaptation to the reader. Copy should be suited to the class of people to whom the medium caters. It should also be suited to the mood in which they approach the publication, for it must be recognized that there is a vast difference between their attitude toward a humorous publication and a serious review, toward a newspaper and a fiction magazine. A man may read the *New York Times*, the *Saturday Evening Post*, *Iron Age*, and *Life*, but he does not approach them in the same frame of mind. A woman may read the *Atlantic Monthly*, *Vogue*, and *Good Housekeeping*, but she is a different woman to each of the editors and should be a different woman to the advertisers of each.

Within the limits of this chapter it is impossible to analyze all the classes of media and show in detail how copy should be adapted to them. All that is necessary is to point out the chief factors governing the adaptation and to apply them to a few important types of media. For convenience, we shall consider only media in which a message in words is presented.

First of all, the copywriter should know who the readers of the media are, how and where it reaches them, why they read it, how long they take to read it, and what their attitude toward it is. The more complete and exact his answer to these questions is, the more likely he is to build an advertisement that will "get across"—that will economize attention and make a deep impression.

**General Magazines.**—Since most of the principles given in the preceding chapters have had special reference to general magazines and weeklies, as the normal type of advertising, we need not deal with this class of media at length here. They form the backbone of most national campaigns for articles consumed by the whole family.

Magazines are bought to be read. They cost from 5 to 50 cents apiece. They furnish both information and amusement. Their contents are intended to provide something for nearly every taste. They are kept in the home for some time and are usually read at leisure.

All this means that the advertisement can be fairly complete. It can be used to secure inquiries or even orders. It can use the reason-why or the human-interest appeal. It permits the use of good half-tone illustrations, color, and, in fact, practically all the interest incentives. It should assume that the reader has a fairly high average of intelligence and education and should therefore be correct in substance and in style. Clever "stunt" advertising is rarely advisable.

**Newspapers—National Advertising.**—It is commonly recognized that the newspapers reach more kinds of people than the monthly and weekly periodicals. Their appeal is practically universal. On the other hand, they are read more hastily than the more costly periodicals and are shorter lived. All these differences indicate that in the newspaper the chief

tasks are to get attention and to stimulate action. The national advertiser who tells his story with a fair degree of completeness in the magazines, must usually boil it down for the newspapers.

National advertisements in newspapers demand bold, distinctive display. There are likely to be many other advertisements competing for attention, to say nothing of the news and editorial columns for which the paper was bought. Many readers glance over the day's news and then toss the paper away. Strong attractive power is therefore a necessity. Clever and original stunts are possible in the newspaper that would be out of place, even if permitted, in the magazine. The range of possibilities in illustration is narrowed by the cheap and coarse paper, which prohibits the use of fine half-tones; therefore the attraction must be secured by simple methods.

As the newspaper appears daily it is especially useful for a campaign that makes use of repetition. The advertisements are usually inserted in a series, only a few days apart. This demands that they have a similarity of form. Trade-marks, slogans, or other identifying characteristics, are usually featured. A good-sized illustration of the package which is to be bought is especially important, for the newspaper is seen by people when they are close to the store or source of supply; and, moreover, newspaper advertisements are used to influence the dealer as well as the consumer.

The text should be governed by the same considerations. It must be remembered that the newspaper is not selective. Men and women of all classes and professions read it. As there is no connection between wealth and education, this means that the arguments should be clear and fairly obvious and the language simple, even in advertisements for expensive articles.

As newspaper advertisements must usually be brief and gain



Whistler, the artist, could put a touch of color in the one right spot in his picture and give a new value to all the rest.

So the Automobile Show at the Grand Central Palace is enhanced and made more valuable by the presence of the

# PIERCE- ARROW



**New York Sales:**  
Harrolds Motor Car Co.  
233 West 54th Street

**New Jersey Sales:**  
Ellis Motor Car Co.  
416 Central Ave., Newark

Concise, distinctive newspaper copy for nationally advertised product





## ***This Man***

hasn't heard the news yet. But he's pricking up his ears, as all wise men do, at the suggestion that the John Wanamaker men's Store has some news for him.

## ***Watch***

his expression Monday evening when the news will begin to develop.

"Teaser" copy preceding a department store bargain announcement

their effect largely through repetition, assertions can frequently be substituted for reasons. Whether assertions take the place of reasoning or not, the copy should be terse, vigorous, and snappy in tone. Sentences and paragraphs should usually be short, and the diction should be colloquial and journalistic. The news quality should permeate the newspaper advertisement.

The point of contact with the reader is frequently his interest in the news. This does not mean that when war is the dominant factor of news interest, the copy should always contain references to the war. When this is done too much it becomes tedious, and leads to straining for effect. A relevant news item, however, almost always adds force.

**Newspapers—Department Store Advertising.**—The advertisements of department stores depend largely upon the news interest—and indeed partake of the character of news. Many women read the latest announcements of the stores as regularly as men read the quotations on the market and financial pages. Often these department store advertisements are set up in columns like the news columns. Their chief purpose is to give information that is interesting and up to date.



***“Great!”***

That was his simple comment when he heard the news of what the **JOHN WANAMAKER MEN'S STORE** was going to do.

This much of the news *you* may know tonight:

**\$355,585 represents the regular values**

**\$226,013.75—the selling price**

**\$129,571.25—the savings.**

in the greatest Sale in the history of Men's Clothing which opens Wednesday morning of this week at Broadway and Ninth.

Every man will be interested.

Prices will fit every pocket-book.

All about it tomorrow evening.

Second “teaser” preceding a department store bargain announcement




The bargain appeal is most universal and most extensively used by department stores. Figures are exact and are slightly below round numbers (as \$4.98 instead of \$5, \$2.49 instead of \$2.50, and the like), in order to further the impression of saving. But it must be remembered that a low price is less appealing than the reason for the low price. Frequently the reason has to do with the element of time, as a pre-inventory sale, an after-the-holidays sale, and the like. This has added value in that it contains the news element. Sometimes the reason is that a large purchase has been made on fortunate terms. Here the time element enters only through the suggestion that the articles will be sold out quickly, and that prompt action is therefore necessary.

The department store usually has a definite position and space in the paper and a distinctive type or method of display, for the sake of identification. It is not wise, however, to allow the marks of identification to dominate the special appeal of the day. Even though the name or motto of the concern be placed at the top, it should be carefully separated from the rest of the copy.

**Newspaper—Small Retail Stores.**—The methods of the small retail store that carries only one or two lines of goods differ somewhat from those of the large department store. The bargain appeal is useful but can hardly be employed so frequently, or the store may lose prestige. Nevertheless, as the most important thing is to stimulate people to enter the store, a large percentage of small retail advertising contains in some form or other a money inducement. Next in importance to this comes the advertising that has reminders, or timely suggestions. A third type consists of short, epigrammatic talks for the sake of establishing a store atmosphere. Usually these advertisements contain the element of human interest. In the case of large concerns they are frequently

accompanied by material of one of the other two types.

This last type of advertising frequently wins its readers by the element of distinctiveness or character. The personality



OUR regular visitors, who know us well, are taking as lively an interest in some of the Christmas innovations here at Best's as if Somebody had brought a bride into the family.

The cheery, convenient gift-shop on the second floor, for one thing; the special saleswoman who will go with you from table to table and devote herself exclusively to your service if you wish; for another thing; the overflowing toy-shop on the fourth floor, for one more.

"You never pay more at Best's"—that's not an innovation at all, but it may be news.

19th Avenue, West Side, Corner of 13th Street.

Smaller retail store advertisement featuring service

of a storekeeper has much to do with his success, and if he can put his personality into his advertising messages—or get a distinctive style put into them—he can often win new customers. Even small space, if wisely used for little anecdotes, essays, stories, epigrams—all with a sales element, of course—can be made to attract readers who will look for them as eagerly as for the news or the editorial columns. The little talks of the Rogers Peet Company are read by hundreds of

thousands of New Yorkers every day.

**Street-Car Cards and Bill-Boards.**—Street-car cards, billboards, and outdoor display are perhaps the most universal of all mediums in their appeal. They are for the eyes of everyone, regardless of wealth or education. Naturally they depend more on display than on copy, for pictures and color speak a more universal language than words. This kind of advertising, moreover, often has to be seen from a distance and may be in sight for only a moment at a time. The copy, therefore, must be very brief.

Brief as it is, it must deliver a message. Ordinarily this

should be a stimulus to action. One of the great values of this class of advertising is that it is likely to be seen by a man or woman on a shopping expedition and may be the last kind of advertising to reach them before they actually enter the store. Hence, it can be effectively used to supplement and re-enforce other kinds of advertising appeals. Reasons and arguments are of little value because they cannot be given in sufficient space to convince. Assertions and slogans are more useful. If only two words can be used, they should be the name of the product combined with an imperative verb, such as "Drink White Rock," "Use Sapolio," or "Never say dye, say Rit."

**Group Publications.**—At the other extreme from outdoor and street-car advertising is the advertising in the various kinds of special publications, such as technical and business magazines, trade journals, farm papers, women's publications, and the like. These have selected circulation and for that reason usually command higher rates per page for their space than general magazines or weeklies of equal circulation.

This higher rate is justified for two reasons: First, the medium enables the advertiser to reach just the class of people that are most favorable prospects for his product. To protect this advantage some of the stronger publications in the technical field reject advertising that is not specifically of interest to their readers. Second, the advertiser has a definite point of contact with his audience. He knows what their needs and interests are and he often knows the mood in which they approach the publication. To increase this advantage many publishers maintain service departments which prepare advertising for those who buy space in the publication. The men in this service department know the audience intimately and hence are able to adapt the appeal to their language, character, and mood.

Any copywriter, however, can learn to adapt his copy for a special group of publications if he will intelligently study the class characteristics and analyze the publication. It will be sufficient here to analyze a few of the main types of class publications and consider the nature of the appeal that will be most effective in them.

**Technical and Business Magazines.**—Technical and business magazines are read for profit and are read while a man is in a business atmosphere and a business mood. Mere assertions or emotional appeals have little weight. The copy must give facts and give them concisely. Charts, tabulations, figures, blue-prints, and cross-sections are all valuable, especially in technical advertisements.

The specific talking points used for a single article advertised in different technical papers vary according to the class appealed to. Take the case of building materials, for example. They may be advertised in general publications, contractors' publications, architects' publications, and engineers' publications. In the general publications, the advantages of the material from the standpoint of the beauty and durability of the finished structure are given. The merits of the material are explained from the standpoint of the person who is to live in the house. In the engineering publications, the strength of the material, its fire-resisting power, or other special points may be shown in comparison with those of competing materials. In the contractors' publications, the copy may attempt to show how conveniently and easily the article may be used in building; how it cuts labor cost, etc. The architect may be told of the co-operation he can get and of the variety of effects that he can secure. There may be illustrations of buildings designed by other architects using this material. So it is with every article; the arguments must be chosen from the standpoint of the class, and their interests kept in mind.

# Quoth Sullivan :

"Yes, sir, in the old days they laid the stone cold, then they poured the asphalt over it; much of the bitumen was wasted. The penetration was seldom more than an inch deep. Generally it was less than that. Then, Mr. Six-Cylinder comes along, going 30 miles per hour, and rips up the whole pavement. We don't do it that way any more; now we use a



## SMITH HOT MIXER

It heats the stone to any temperature, 350 degrees, if the specifications say so. Then you run in the asphalt; and the whole mass is uniformly coated without wasting an ounce of bitumen. There's no question about the penetration. No automobile can rip this surfacing from the street. It's concrete, asphaltic concrete, one of the most lasting road surfaces known to science."

You can get Hot Mixer Catalogue No. 21 from

**The T. L. Smith Co.**

1126 32nd Street  
Milwaukee, Wis.

Old Colony Bldg.  
Chicago, Ill.

Harwell Place  
Atlanta, Ga.

W. J. Cullen  
New York City

J. J. Shannon & Co.  
Philadelphia, Pa.

Tower Machinery Co.  
Cleveland, O.



Justifiable use of technical "lingo" in a technical publication



Simple, direct language is most suitable for business magazines and technical publications—indeed, in any publication read chiefly by men. The technical publication, however, is justified in using technical words and phrases that are peculiar to the class of readers. This is one reason why service departments of such publications are so useful. Their writers are familiar with the “lingo” of the audience.

**Trade Papers.**—Trade papers are often confused with technical publications, to which they bear a certain superficial resemblance. There is an important difference, however, in that the technical publication goes to men who are interested in the article because of its use, whereas the readers of trade publications are usually dealers who are interested in the article for resale. In trade advertising, therefore, the copy should present the case from a sales standpoint, showing the selling advantages, the profits to be made, and the like. Often it is connected with the consumer advertising and may reproduce the advertisements that are being placed in general publications to help the dealer. (See page 349.) The language is usually colloquial, even slangy, and at times humorous and clever appeals are effective.

**Copy for Farmers.**—The farmer, as a rule, reads fewer publications than the average business or professional man and, consequently, reads them more thoroughly. He is inclined to deliberate carefully before deciding upon a purchase. Display is of minor importance, not only because the periodical is read carefully from beginning to end, but also because the quality of paper and printing does not usually allow the use of a fine quality of illustrations. It is doubtful, moreover, whether aesthetic considerations weigh very heavily in the farmer's decision. Legibility rather than beauty is to be sought.

For the same reasons the text may contain a large amount

*Dorothy Dodd*



## Is this the same shoe I have been wearing?

Doubt is the most expensive factor the retailer has to deal with.

When the customer questions, the salesman has to explain. That means a loss of time. But what is more important, it means that there is no connecting link in the customer's mind between the goods she bought last year at your store and what she may get this year.

A trade marked shoe such as the Dorothy Dodd overcomes completely this difficulty. Therefore, it sells with less effort and less expense in time and advertising, and holds your customers from year to year.

If you analyze your cost closely you know that \$5.00 is not a high price to pay for every first sale. Your profits

must come through holding your trade from year to year. When you handle an un-named shoe, what have you to offer that your competitor cannot duplicate? In other words, what guarantee have you that the customers you have carefully worked up this year will not be worked away from you next year by some competing attraction—probably price?

Every customer made by Dorothy Dodd dealers is like a new link forged in the chain of success.

This is just one feature of many that makes the Dorothy Dodd shoe proposition attractive.

Think this over—then ask for full details about the shoe and the selling plan.

### DOROTHY DODD SHOE COMPANY

101 BICKFORD STREET, BOSTON

BRANCH "IN-STOCK" DEPARTMENTS

NEW YORK CITY  
505 Duane St.

CHICAGO  
222-222 St. Anthony St.

Trade paper copy showing familiarity with the dealer's problems

of material, provided it is in the nature of useful facts. Human interest is sometimes possible, but the stress should be laid upon reasons and a reason appeal. Conviction is always necessary. The arguments that convince are more especially those which deal with the qualities of durability and economy. The price appeal is usually valuable. Details in the construction of the article, even to the number of coats of paint used and side-by-side comparisons with competing articles, are frequently helpful.

The evidence chosen should be of a kind to arouse confidence. Testimony, if used, should be that of other farmers, expressed in their own language so far as possible, even though this may be slightly ungrammatical. An important kind of evidence is in the form of guarantees, either by the advertiser or by the publication.

The personal point of view, in which the advertiser uses the word "I" liberally, is especially good for farm advertising. In all cases the language should be simple, without the suggestion of pretentiousness. It is possible sometimes to go to the extreme of colloquialism and, since most farm papers have a sectional distribution, localisms are not objectionable. Analogies and figures of speech from the farmer's experience lend force—as, for example, "Buy your tires as you buy your binder," or, "The bed of the wagon is only hip-high."

**Copy that Appeals to Women.**—Women are, in general, more easily influenced by suggestion than are men. They are more easily influenced through the emotions and through the ideas which are associated with but not directly conveyed by the illustrations, words, and other symbols used in the advertising message. For this reason, human-interest copy, usually accompanied by illustrations which tell a story, is found effective in advertising to women. The text is relatively less important.

The aesthetic sense in women is highly developed. Proper balance, harmony, and all of the things which make for artistic beauty are almost essential. Hand-lettering, liberal white space, and the application of the principles outlined in the chapters on display, all help tremendously to increase the effectiveness of advertising to women.

The language used in the text should be absolutely correct, with even a slight leaning toward formality and dignity. Colloquialism, slang, and technical lingo are dangerous. On the other hand, figurative expressions that bring to the mind pleasant associations are useful and an occasional dash of French in the higher priced women's publications will not be taken amiss. It may be that only a small percentage of the readers actually understand French, but all feel the compliment. This is simply an illustration of the fact that suggestion is more important than direct meaning in the text of advertisements to women.

**"Reason-Why" Copy for Women.**—If reason-why copy is used—and in some cases it is appropriate—the arguments that appeal most are those in which health, beauty, pride, style, the maternal instinct, cleanliness, or economy are dominant. Evidence of facts and figures is ordinarily useless. In selling such a food product as beans, for example, it does not help the cause to give copious statistics as to the number of bushels of beans used yearly, or the number of tin cans required to pack a month's supply. Such evidence harms rather than helps, because the associations of thousands of tin cans is not pleasant and, incidentally, takes away from the individuality of the appeal. A better kind of evidence is that of authority—the testimony of some prominent man or woman, such as Dr. Wiley or Mrs. Rorer.

A large proportion of women, of course, are influenced by the bargain appeal, as is evidenced by the advertising of

### 10% More for Your Money

Quaker Oats is put up also in a 25-cent size, nearly three times as large as the 10-cent size. By saving in packing it offers you 10 per cent more for your money. See how long it lasts.



## Do You Know the Wealth of Energy

### That Lies in Quaker Oats?

There is one grain in which Nature stores an exuberance of vim. Fed to mankind or to animals, it breeds spirit and vitality.

For ages men have known this. Among the intelligent, children all the world over are being brought up on this grain.

Quaker Oats presents this grain in its most delicious form. It brings it to you in large, luscious flakes, matchless in taste and aroma.

The result is, children love it. They eat an abundance. And every energy-laden taste becomes a new source of vivacity.

That's why the mothers of a hundred nations now send here for Quaker Oats.

## Quaker Oats

### Is Vim-Food Made Delightful

No puny grains—which lack in flavor—are used in Quaker Oats. We pick out only the big, plump grains, so we get but ten pounds of Quaker Oats from a bushel.

We apply dry heat, then steam heat. Our process enhances the flavor. Then we roll into large white flakes.

You get those luscious flakes—and those alone—when

### Quaker Cooker

We have made our order—from pure Aluminum—a perfect Double Boiler. It is extra large and heavy. We supply it to users of Quaker Oats, for cooking these flakes in the ideal way. It insures the fullness of food value and flavor. See our offer in each package.

you ask for Quaker Oats. And they cost you no extra price. You get this food at its best. You get it in tempting form. Because of these facts, a billion dishes are now served every year.

Please remember this. We are making this food to delight you, and you owe to yourself that you get it.

10c and 25c per Package  
Except in Far West and South

Copy poorly adapted to high-class woman's publication, because of exaggerated language and sensational tone

# A Lace Year Again



## Therefore—

A wide selection of Quaker Laces reflecting inspired European styles, unquestioned taste, conceded beauty!

Quaker Laces in the newest motifs, freshest notes — all crystallized in authoritative American styles!

Quaker Laces suited to Russian Tunic Effects, to over-drapes, to flounces, to ruffles!

Also Quaker Lace novelties—flesh-colored laces, delicate Chantillys, 42-inch flounces, Margot flounces, Combination Camisole flounces!

We have anticipated Fashion's trend—created new Quaker designs in American styles ready for the moment. The moment is now.

The “fascinating feminine” has but to choose! Simply let her look for the blue card with the Quaker head atop. That adds *authority* to her selection.

## QUAKER LACES

Send for the Quaker Book of Fall Fashions, containing style suggestions for women's gowns, waists, lingerie, etc. Free on request.

### QUAKER LACE COMPANY

PHILADELPHIA

Makers of Quaker Laces, Quaker Curtains and Quaker Craft-Lace

Refined and charming; very nearly ideal for high-class woman's publication



These three bottles contained three of the most popular imported perfumes.

These three bottles were filled with domestic perfumes made by Colgate & Co.

## Which would you have chosen in this Perfume Test?



THE test was made by 103 representative women, comparing six perfumes—three of which were the most popular foreign perfumes and three were domestic, made by Colgate & Co. Over  $\frac{1}{2}$  of the 103 women chose Colgate's in preference to the imported. Before making the test 61 of the 103 said they preferred a foreign perfume, yet when the influence of a foreign label was removed 41 of these 61, or  $\frac{2}{3}$  of them, chose Colgate's first.

### Every woman will be interested in the story of this test

It shows very clearly that selecting a perfume because it has a foreign label does not necessarily result in a woman's getting what she really prefers.

The test was conducted as follows by two impartial judges (Mr. F. N. Doubleday of Doubleday, Page & Co.; Mr. S. Keith Evans of the Woman's Home Companion). They purchased three of the most popular imported perfumes and three Colgate perfumes—all in original unopened bottles. The judges poured the perfumes into six plain bottles, numbered from one to six, and kept a record by which they alone knew which number represented each perfume. From time to time strips of Perfumers' Blotting Paper were scented from the numbered bottles under the supervision of the judges, and these were used in making the test. The 103 women represented business women, the stage, the

#### This is the Way They Chose

First choice of 36 women, Colgate's Florient  
First choice of 36 women, Colgate's Splendor  
First choice of 18 women, Foreign Perfume 4

First choice of 13 women, Foreign Perfume 3  
First choice of 10 women, Foreign Perfume 1  
First choice of 9 women, Colgate's Eclat

*Note these little stories of women who had been buying a label rather than a perfume:*

A prominent actress, who had previously used a certain French perfume, which happened to be in this test, placed that perfume second and Florient first.

A prominent member of the reader class of *Vassar College* chose Colgate's Florient although what she thought was her favorite perfume was in this test, and accorded that perfume fifth place.

Three Smith College girls in this manner passed by their unbiassed, mutual choice and two chose Splendor, one Eclat.

An editor of a well-known woman's periodical, whose profession brings her in touch with all that is best in perfumes, foreigner domestic, chose Colgate's Splendor after expressing a preference for a famous French perfume included in the test, which she put in second place.

editorial staffs of two women's magazines and college women. Each was asked to name the perfume she was in the habit of using and was then given 6 strips of the scented paper numbered 1 to 6 corresponding to the numbers on the bottles. She was asked to make a first choice, a second, a third, etc. Record was kept of all selections.

When the tests were completed the judges took the record, and inserted the names of the perfumes in place of the numbers from the key which they alone had. The result was then announced to Colgate & Co. It was a daring test—inspired by the confidence which we had in the superiority of our perfumes. How is your choice of perfumes determined? By what you really prefer or by a foreign label? Is it not possible that a domestic label is keeping you from the enjoyment of the particular perfume you would naturally select?

### Would You like to make the Test for yourself?

If so, we will send you three Perfumers' Testing Strips, three miniature vials of the Colgate Perfumes—Florient, Splendor and Eclat—and an extra strip of paper so that you can make a comparison between Colgate's and the perfume which you may now be using.

This test will not only be valuable to you but can be used as an interesting form of entertainment for your friends. We will send full instructions as to how to make the test. Your name and address and a 2c stamp for mailing will receive prompt attention.

*Write today for details showing how to make the test yourself*

COLGATE & CO., Perfume Contest, Dept. 45, 199 Fulton Street, New York

Effective reason-why appeal to women

retail and department stores. Premiums, likewise, are useful as an inducement. Even the coupon system of the United Cigar Stores Company exists largely for the benefit of women, as may be ascertained by a casual survey of the catalogue of premiums, or by an inspection of the premium departments of these stores. It has also been found valuable to feature samples, booklets, and the like in the copy, as an inducement to response. Free gifts have been responsible for the success of many articles advertised to women.

**Miscellaneous Copy Problems.**—The classes discussed above are by no means all those which are reached by special publications. There are children's magazines, religious periodicals, sporting and theatrical papers, and innumerable others, each with its own special copy problem. It can generally be solved, however, if the writer will take the trouble to gain a fair knowledge of the characteristics of the class and then write the copy from their standpoint. Only when this is done can advertising reach its highest point of efficiency. The too general practice of constructing an advertisement for a general magazine and then inserting it with practically no change in children's magazines, business magazines, and women's magazines, is wasteful. While it may be true that the buyers are the same people, no matter where they see the advertisement, there is a vast difference in their mood and attitude in reading different publications, and that attitude is carried over from the reading pages into the advertising copy. All advertising copy in class publications of whatever type should be built according to the golden rule of adaptation to the reader.



## CHAPTER XX

### COPY AS AFFECTED BY DISPLAY

**Relationship Between Display and Text.**—It is customary to consider an advertisement as composed of two kinds of material: words—the copy or text—and display—illustrations, color, type, ornament, etc. In reality, all these materials form parts of the language through which the advertising message is conveyed. It is a common error to suppose that copy is the only form of language, and that the other material in the advertisement may be selected and used on the basis of whim and personal preference. All the elements are subject to certain definite scientific principles which must be applied if the advertisement as a whole is to convey its message effectively and evoke the response desired.

The distinction between copy and display is largely one of convenience. It is based mainly on the fact that they ordinarily require the services of two different persons or groups. Few copywriters are able to execute the display; few artists are able to write copy. But copy and display must be in absolute harmony and must be combined so that each may add to, not detract, from the effectiveness of the other. The task of combining the two is, therefore, as important as it is difficult.

Three methods are in common use. The first, and poorest, is to have an artist arrange the display and then have a copywriter build the text to accompany it. Copy written under such conditions is likely to be "a hole in the advertisement filled with words." A better method is to write the copy first and then have it properly displayed by an artist. Best of all is the method of having both text and display handled together by the copywriter, even though an artist may later be asked to

execute the finished illustration and layout. At any rate the writer of the copy should be in control of the advertisement and see that text and display are properly related.

An advertisement should be a unit. Unless its text and display work together in harmony a large part of its effect is bound to be lost. The builder of the advertisement should visualize it as it will appear in the pages of the publication. Many copywriters never write a word of the text until they have made rough layouts in the size and shape demanded and with sufficient detail of illustration and display elements to enable them to work intelligently with the finished product always in mind. They follow this practice whether they want an advertisement that consists largely of illustrations and other display elements, or an advertisement that is wholly or almost wholly text.

**Publicity Copy.**—In advertisements that exist largely for publicity, i.e., for getting the attention and interest of as large a number of readers as possible, the illustration may be the dominating feature. The artist should be allowed the greatest amount of space and the best opportunities. The picture is all-important; in fact, sometimes it tells the whole story. This method of advertising is especially good for the commoner food products, such as prepared cereals. The advertisements of Cream of Wheat are almost entirely illustration—only the name of the article and some caption are usually added. Such a method is, of course, ideal for these cases. It would not be good, however, for some article of less common use or less extensive distribution.

**Inquiry Copy.**—Where the purpose of the advertisement is to get direct orders or inquiries, the picture and other display elements are much less important. The text is the all-important thing. Many advertisements of this type are shockingly bad

in appearance, full of closely printed matter, broken up into small, ugly-shaped chunks, unbalanced, full of smudgy lines—the kind that have been aptly called “eye-killers.” Yet frequently they produce an astonishing volume of business, in spite of their form. This type of advertisement is frequently called the mail-order type, because it is used in the great majority of mail-order propositions.

Even where the picture is used in mail-order copy, frequently it is not wholly or even mainly for attraction. Often it is the illustration of the article to be sold, or of the booklet to be sent upon request. It is rarely that the whole story should be told in the picture and it should usually be subordinated in size and in other ways to the text.

Between the extremes of pure publicity advertising and mail-order advertising are all gradations. Most advertisements combine the purposes of publicity and inquiry-getting. The stress laid upon these two purposes, roughly speaking, determines the relative importance of display and text.

In advertisements that exist mainly for the sake of direct inquiries and orders, and in most other advertisements that depend largely upon a reason appeal, copy is more important than display. Frequently it is only necessary to see that the display does not detract from the message in words. Even if it does detract, the advertisement may pay, because of sufficient strength in the copy. This fact should not lead the advertiser to the erroneous conclusion that artistic quality is of no importance. Good copy often succeeds in spite of poor display; it succeeds better when coupled with good display.

**Type Display.**—The simplest form of display is created by setting important points of the copy in bold face type. There should not be more than three points emphasized in this way; otherwise there will be too many things competing for attention at once. Moreover, the continuous use of a single method

of emphasis nullifies its value for its purpose. Three display lines work well together. Two are often enough.

These display lines should be in proper position and sequence. The theoretically ideal form is to have the most important one at the top, as a head-line; the second at the optical center; and the third at the bottom. Taken together the three display lines gives the gist of the message. This theoretically ideal form is found in a surprisingly large number of advertisements, and is capable of many effective variations. There are, however, other arrangements of display lines that are equally effective

**Head-Lines.**—In a large proportion of advertisements the head-line is relied upon to secure attention and interest. Even where display first draws the eye, a head-line is frequently necessary as a secondary attraction to secure a reading of the copy. The difference between two head-lines has often been the difference between success and failure in an advertisement. It is said that the simple change of a head-line from "Cold Feet" to "Warm Feet" greatly increased the productiveness of a medical advertisement. Because of this reason it is wise to study some of the fundamental requirements of good head-lines.

A head-line may be regarded somewhat in the light of a title to a magazine story or a newspaper item. There is a slight distinction to be made, however, between head-lines for inquiry-getting advertisements, and head-lines for publicity advertisements. In the latter case the head-line, like that of a newspaper article, may tell the whole story, or the most important part of it. In the former case, since results depend upon complete reading, the head-line is more like that of a magazine story; it aims to stimulate curiosity. In either case it should be short, specific, apt, original, and interesting.

These requirements are not of equal importance, nor is it

possible to make every head-line conform to all of them. Any one of them may be sacrificed for good reasons. They are, however, good working principles, which may be followed in the majority of cases.

**Head-Lines—Brevity.**—Brevity is an obvious necessity, for reasons that have been made clear in the section of this volume that deals with psychological factors. Four words are about all that the average eye and mind can grasp at a single glance. This does not mean that no head-line should contain more than four words; it simply means that undue length should be avoided.

The advantage of brevity may be seen by comparing such a cumbersome head-line as "Ask the Man in the Street what he thinks of the Chalmers Automobile," with the crisp head-line actually used, "Ask Bill."

If the head-line must contain more than four words it is wise to put only four or five on one line. For example:

A Summer Without Rent  
and Housework Only Play

**Head-Lines—Specificness.**—The head-line should be specific. Such generalities as "Wisdom," "The Truth," "Character and Reputation," "Easy Economies," or "Cheapest and Best," have little value for the average reader. The broad, sweeping statement passes over his head where some definite fact, such as "\$200 Buried," or "Average Profit \$2.90 per tire," would catch his attention instantly. Laboratory tests of the reading of advertisements have proved conclusively that a specific head-line is much more certain to lead to a reading of the advertisement than a head-line that is vague and general. This fact can be seen also from a comparison of the following two head-lines for the same automobile:

Best Two-Passenger Automobile in the  
World at Anywhere Near the Price

This Chain of Evidence Proves Saxon Worth

**Head-Lines—Aptness.**—Closely connected with the requirement of having the head-line specific is the requirement of having it apt. "Blind" head-lines, such as "Burglars" for a breakfast food, "Off Key" for a coffee substitute, "How Very Comfortable" for soap, are of no particular value. Even though they may lead to reading of the advertisement, they do so by deceit and do not strengthen the power of the copy. Many others, such as "Safety" for revolvers, or "A Narrow Escape" for insurance, while they have a certain amount of appropriateness for the article advertised are still lacking in aptness because they are equally appropriate for many other articles. "White sheep give more wool than black sheep—there are more of them," is not only faulty in its extreme length, but in its total lack of aptness for a typewriter, which was the article advertised.

The deficiency of such blind head-lines is all the more apparent when we consider such apt head-lines as "Get a full measure of light," or "Three lamps for the price of one."

**Head-Lines—Originality.**—The requirement of originality in a head-line is not based on ethics, although it is obviously unfair for an advertiser to appropriate to his own uses a head-line formulated and successfully used by somebody else. Original head-lines are necessary because most head-lines that have been used to any extent have lost their power to attract attention. Such head-lines as "Do You know?" "Are You Interested?" and the like are obviously worn out. "Safety First" has recently been used too extensively; likewise "A Christmas Gift the Whole Family Will Appreciate." The head-line "Always Young" was used for two advertisements in a single is-

sue of the same publication. Many other instances could be cited of head-lines that lack originality and therefore attractive power.

**Head-Lines—Interesting Nature.**—The head-line should have strong reader interest. A head-line with the word “you” in it, especially if it contains an appeal to some fundamental human instinct, such as ambition, curiosity, or desire to save, is likely to appeal. The following will illustrate: “Are Your Hands Tied?” “Will You Drive Six Screws to Save \$11.25?” “Build Your Own House in Two Hours.”

Obviously the word “you” cannot be used in all head-lines. The requirement of originality sometimes suggests some other form as preferable. *How* and *why* titles have a strong factor of human interest, as for example: “How a World-Wide Business Grew from this Old Kettle.” Such forms have the added advantage that they appear to be the beginning of an answer to an implied question; therefore the reader will go on without appreciable pause.

It is frequently desirable to have some word in the head-line that will automatically select the right class of readers. The word “pipe,” for example, would attract smokers, as in the head-line, “A Hot Letter from a Pipe-Smoker,” “The Man with Fifteen Pipes and What He Said,” or “The Smuggled Calabash.”

There is one special phase of self-interest which might perhaps be mentioned in this connection. Aside from the fundamental emotions and instincts of human nature there are frequently temporary interests induced by current events, by the approach of holidays, or by some other outside stimulus. This temporary interest is frequently made use of to good effect. “Beware of Bolshevik Agitators!” “Earn \$500 Extra Before Christmas!” and the like, are head-lines that make use of this temporary interest of the reader.

There is one further requirement of head-lines that applies to publicity advertising and to some extent to inquiry-getting advertising. A head-line should ordinarily be positive. If the head-line "Decayed Teeth" were seen in connection with the name of a dentifrice, the association of ideas would be unpleasant unless the whole of the copy were read. Of course, the whole copy is read only in a small percentage of cases. For this reason we should avoid such head-lines as "Is Your Refrigerator Poisoning Your Family?" or "A Man Would Die in the First Alcove," unless the advertising exists almost entirely for purposes of inquiry-getting. Even in cases of this kind they are dangerous on account of the unpleasant, negative suggestions they contain.

**Tying Up Display Lines to Text and Illustrations.**—Head-lines and other display lines should be regarded as integral parts of the copy and as such should be tested according to the principle of coherence. The head-line should be closely connected in idea and tone with the copy that follows: otherwise the interest it secures is not transferred to the smaller type of the text matter.

Much the same principles apply to the connection of the text with illustrations. There should be no doubt in the reader's mind as to the aptness of the illustration when he reads the text. Yet oftentimes we find in advertisements text that has nothing whatever to do with the illustration that drew our attention. It indicates lack of team-work between the artist and the copywriter, which could have been obviated had the man who wrote the copy made himself responsible for the layout and illustration as well.

The harmony between illustration and text should not be merely in the matter of the direct connection of ideas. It should be in their tone or style as well. No argument is necessary to show that a fine line-drawing does not belong with the





## *Sixty Years of Knowing How*

*Our Evening Dress Clothes—Men's and Young Men's—are the very finest that our Sixty Years of Knowing How can produce.*

### ***Stein-Bloch Smart Clothes***

*are sometimes called dear—but—when rightly estimated—they really are the cheapest.*

*The Stein-Bloch Co.  
Rochester, N. Y.*



*Our  
Young Men's  
Dress Suit*



There is no connection between illustration and headline. The advertisement attempts to do too many things at once

rough, colloquial, slangy text of Prince Albert tobacco, or that heavy crayon or charcoal drawings do not belong with the dainty descriptions of silverware. Vigorous, argumentative copy should not be set in dainty or frivolous type. On the other hand, copy with an appeal to the senses or sentiment should be displayed with some dignity and refinement. Cheltenham bold type and heavy-rule borders would be hardly appropriate.

When the reader sees a frivolous picture of a ballroom scene, it is somewhat of a shock to him to see directly below it "Sixty Years of Knowing How," and it is a strain upon his attention to adjust to the new point of view that such a headline implies. When he sees the negative illustration of a gray-haired old invalid it is hard for him to grasp the positive appeal in the headline "The Charm of Health," and perhaps equally difficult to see the relation of the stork picture to either of these elements. It is unsafe to assume that he will recognize the stork picture as a trade-mark.

**Condensation of Text.**—Sometimes the placing of illustrations and other material in the layout makes it necessary to divide the text into sections. If such is the case, the copy should be so written that the various units will fit exactly into their places. To do this each space in the layout should be accurately measured by means of a ruler and the number of words of a given size type that will fit into the space should then be estimated.

This is only one of the cases which frequently call for condensation of copy. The formula for condensation is, briefly, as follows:

1. Omit all the clever statements—those which strain for effect.
2. Omit all circumlocutions and unnecessary descriptive words.



## The Charm of Health

**R**ADIANT is the woman in whose body and heart and soul there is health; pitiable she whose body is sick. Health means happiness, and happiness charms even the birds of the air. For a quarter of a century

ANHEUSER-BUSCH'S  
*Malt-Nutrine*

has spelt Health and Happiness to many thousands of women who were sick and unhappy. The rich, wholesome malt and tonic hops are Nature's own restorative in the most concentrated and effective form. It builds the body into strength, beauty and usefulness.

Your grocer and druggist have it.

Malt-Nutrine, when mixed with milk or sparkling water, makes a most palatable and healthful drink. Malt-Nutrine declared by U. S. Revenue Department a pure malt product, not an alcoholic beverage. Contains 34 1/2 per cent malt solids—1.50 per cent alcohol.

ANHEUSER-BUSCH · ST. LOUIS, U.S.A.

\* Booklet 61 (beautifully illustrated) sent free on request.

**The chief elements displayed are totally unrelated**

3. Omit adjectives and adverbs that are trite or general.
4. Omit all the statements which do not relate directly to the important one.
5. Omit any examples or illustrative statements that can be spared.

It may be said, in passing, that publicity copy may nearly always be improved by condensation. Copy that is intended to produce orders or inquiries should contain all the material possible within reasonable limits.

The general principles for relating text to display which have been given in this chapter are affected, of course, to some extent by the nature of the audience and the medium used, as discussed in previous chapters. The writer, however, who uses them as a basis will find it easy to adapt them to suit special conditions.

## CHAPTER XXI

### THE FUNCTIONS AND ELEMENTS OF DISPLAY

**What Is Display?**—Before we can intelligently execute or supervise the display of an advertisement, and even before we can determine the methods to use, we must have a clear conception of what advertising display means and what it is intended to accomplish. There seems to be a general feeling that it has something to do with art, for the organization that looks after this part of the work is commonly called the “art department,” and what it creates is more or less accurately termed “art work.” Undoubtedly the display of an advertisement should be artistic, but the words art and artistic are somewhat vague and are subjects of much popular misconception.

**What Is Art?**—Among the common misconceptions with regard to art are that anything antique is art, that anything pretty is art, that any picture is art, and that anyone who has technical skill in drawing is an artist. The truth is that art is a quality that should be present in any object that man creates to satisfy the needs of his soul or intelligence, whether that object is a cathedral, a chair, or a piece of china.

Every new, useful object that has appeared in the history of any race has been created because there was a decided need or call for it, or because the lives and activities of the people developed it. Advertising, as has already been seen, became a necessity because of modern industrial conditions. Its development has been along the same lines scientifically as other forms of art expression and its art quality is dependent upon the same relationships as those of any other objects made out of any materials in any age and for any purpose.

**C**ONTROL of all the processes in the manufacture of an article, from the raw material to the finished product, assures uniformity of excellence and reasonableness of price obtainable in no other way.

Each process in the manufacture of Jones & Laughlin Steel Company products, from the mining of the ore to the finishing of the article, is conducted in works owned and controlled by themselves.

**Works**—Eliza furnaces and coke ovens, South Side works, Soho furnace and works, Keystone works, Aliquippa works. **Products**—Bessemer and open hearth steel, structural material, agricultural shapes, patent interlocking steel sheet piling, cold twisted steel concrete bars, steel chains, light rails, mine ties, spikes, wire nails, cold rolled shafting, axles, forging, tinplates, wire rods, barbed wire, power transmission machinery.

**Jones & Laughlin Steel Company**  
The American Iron and Steel Works, Pittsburgh, Pa.

Single page from trade journal, showing interesting variation, perfect structure, and well-distributed attention values. A restful arrangement

The art quality does not depend upon materials or the person concerned, or the date, or pretty looks, or any other tradition. The quality has two distinct elements each of which must be examined by itself. By its possession or lack of these elements the art quality is judged.

The first element of the cathedral, the chair, or the piece of china, is that of fitness to use, or function, as we shall call it. When a chair meets all the requirements of a thing to sit upon in the circumstances for which it is made, it expresses the first element of its artistic necessity. When an advertisement expresses perfectly the relationship between the commodity it presents and the human need it is to satisfy, and the materials of which it is composed are perfectly fitted

***"Men's Shoe Shop"***

4 West 38th St.—Store Floor

Separate Store, A Step from Fifth Avenue

Important Sale (Today) Friday

**Men's Shoes**

*Mahogany, Tan or Black Russia Calf Shoes, with Tan or Gray Cloth or Leather Tops; also Patent Calf, with Black Cloth or Leather Tops,*

**3.75**

*Regular Price \$5.00*

**Men's Banister Shoes**

*All Styles and Leathers,*

**6.50**

*Usual \$7.50 Value*

**Men's Thomas Cort Shoes**

BENCH-MADE, HAND-SEWED

*All Styles and Leathers,*

**8.50**

*Usual \$11.00 Value*

**Franklin Simon & Co.**

**Fifth Avenue, 37th and 38th Sts.**

Newspaper advertisement monotonous in arrangement, wasteful in blank space arrangement, unorganized in form, unpleasant in use of many types

to their purpose, the advertisement has the first element of art present in it. If this is not true; if, further, the advertisement is inefficient in its power to sell, it loses a portion of one of the two elements to be reckoned with in the art concept.

On the other hand, inherent in the nature of man is the

desire for beauty. He wants it because he's made that way. And when he doesn't produce it and use it, it is only because he has a mistaken view as to what beauty is and as to how to express in his materials the beauty idea. This makes even beauty somewhat a matter of science, because the laws of choice and arrangement in any materials in which beauty is expressed may be fairly clearly stated and if followed will result at least in the training to appreciate the general combinations which result in beautiful creation.

Beauty, then, is not a matter of pure feeling, but a matter of feeling, or emotions, plus intelligence, or intellect. Persons who recognize that both of these

powers are active in beauty development will be able to create in the advertising field results that are beautiful as well as suited to the purpose. Beauty, indeed, becomes a distinct selling feature, since the desire or appetite for it is as clearly defined in the individual as the desire for companionship or the appetite for food or drink. It is a well-known fact that a man is more approachable in a business proposition after a good meal than before it. He is also more approachable when commodities are put before him in a beautiful form than when ugliness, unattractiveness or disorganization of material is associated with the article.



**GEO. C. FLINT Co.**  
and  
**R. J. HORNER Co.**

SUBSTANTIAL REDUCTIONS

**10% TO 50%**

Will be offered during the month of August as  
the combined two' stocks of

**FURNITURE      DECORATIONS      RUGS**

make it imperative that they be greatly re-  
duced to make room for our New Fall Styles  
arriving daily.

**Flint & Horner Co. Inc.**  
**20-26 West 36th St.**  
**New York**

Advertisement showing exceedingly bad distribution of copy as related to blank space. Lack of organization destroys interest and convincing power



**Elements of Advertising Display.**—As we have already seen, the message of an advertisement is conveyed by various symbols, of which words are only one kind. The advertising language includes all of them and all of them should have the art quality. As the “copy” or the language of words, however, has already been considered separately, we may pass by this element and consider under the heading “display” only the other elements of the advertising language. These are five in number: color, illustration, type, ornament, and texture.

Each of these five elements has its own well-defined scope and meaning and conveys some ideas more clearly than words can. They are not independent of one another or the copy, however, but must always be considered in conjunction. It is an unfortunately frequent occurrence to find an illustration that creates one impression and establishes one set of associated ideas, while the copy in its choice, arrangement, and sequence presents an entirely different condition and set of ideas. To secure the art quality and consequently the highest effectiveness of the advertisement, it is essential that the elements should all work toward the same ends. For that reason we must know the meaning and values of each of the elements of advertising display.

1. **Color.**—The first and probably the most abused of all elements is that of color. It should be clearly recognized at the outset that every tone of color is scientifically and artistically capable of expressing and does express its own definite idea. For example, if on a very cold night one finds his room unendurably chilly and sees before him two robes, each of heavy wool and equal in weight, one of them a light, clear blue, the other a deep, rich red, which will he instinctively use to create the feeling of warmth? Surely not the blue one. If, instinctively, red is chosen to create the atmosphere or condition of warmth of spirit or exaggerated action, it is worth

using in exploiting those ideas in advertising. If, on the other hand, one finds that the color blue increases the initial coolness, puts a damper on action, lulls and soothes the excited nerves, we can well afford to take cognizance of this fact in advertising and use blue to express these ideas of coolness, restraint, restfulness, etc. This not only strengthens the copy which uses these ideas by repeating the impression, but also sometimes reduces essentially the amount of copy required to carry an idea.

**2. Illustration.**—A second and very important element of advertising display is that known as illustration, or picture. This term is of broad scope.

It may include anything from a photograph or a carefully worked out, naturalistic, detailed delineation of any object, to a line-sketch or decorative arrangement of any idea which is to be submitted through display. The picture language is a general

one, more general than any word language on earth. Even we Americans understand somewhat the meaning of the picture language of primitive races and certain highly civilized ones like the Japanese or Chinese.

The use and abuse of illustration is a matter for further consideration. May it not be clearly seen even at this point, however, that if we are advertising in copy one, two, or three definite ideas which we wish to have grasped in their relative order, or if we are trying to create the idea of the quality of refinement or firmness, it is absolutely absurd to introduce a picture of somebody or something which expresses none of



Good distribution of blank space for attention value

these ideas or has none of these qualities? If we say—in our words—that a thing is refined, our color and our illustration must repeat that idea. If we are advertising hosiery, the naturalistic bust picture of a grinning woman is not exactly relevant to the idea. Not only is such an illustration absurd as having no relation whatever to the subject, but it is absurd to believe that anyone can think of two things at once, or that such a thing will not materially detract from the power of the individual ever to concentrate upon hosiery or its qualities.

**3. Ornament.**—The third important element in art language is that known as ornament or decoration. There is a difference between decoration and ornamentation. Decoration exists never for itself, but always for the thing before which it goes. When it becomes aggressive, impertinent, or ostentatious, and shows off before the main idea, it is in bad taste and is no longer decoration. On the other hand, ornamentation exists to show itself and uses the thing upon which it is applied as a vehicle for exposing itself.

Decoration must never appear more prominent than the copy or the other necessary material out of which the display is made. The intensely bad taste of elaborate borders, over-ornamented initials, grotesque head- and tail-pieces, is a result of misconception as to the difference between the decorative idea and the ornamental one.

Again, historic ornamentation is the direct result of the crystallization of ideas. These pieces of ornament have come to stand for certain ideas as clearly as words do. For example, the qualities of classic construction and decoration are expressed by Greek motifs. These qualities are primarily simplicity, sincerity, and consistency. These motifs can scarcely be used except where great restraint or simplicity is desired. On the other hand, the motifs of the French Renaissance are out of the consciousness of the life in which men play—frivol-

ity, insincerity, vanity, instability, and such like characteristics. Vanity boxes and allied products seem a little more relevant when enclosed in some French motifs than Greek ones; while on the other hand, building materials, fine, solid old furniture, and kindred objects, appear more satisfactory when associated with the classic idea.

**4. Type.**—With a clearer understanding of the importance of form in the various fields of art expression, such as architecture, decoration, and other phases of composition, there is coming an understanding of the importance of choice in type.

**COAL AGE BOUND VOLUMES FOR SALE**

We have just received from the binders bound copies of Coal Age, Volume 1 (Oct 14, 1911 to June 30, 1912, inclusive) and Volume 2 (July 1 to December 31, 1912, inclusive). These books are bound in cloth and include the complete index to each volume. We have only a limited supply on hand.

PRICE PER VOLUME, \$3.00 POSTPAID

**COAL AGE, 505 PEARL STREET, NEW YORK CITY**

Attractive, interesting and convincing arrangement within a horizontal oblong, dignified, restful, well built, and pleasing

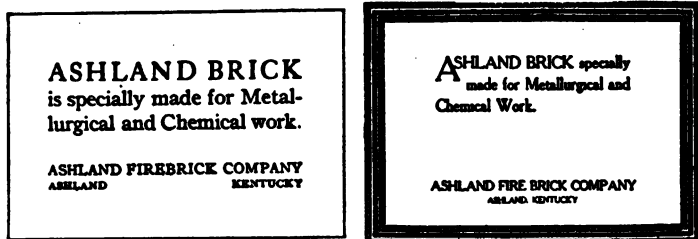
One of the most important things in advertising display is the creating of an atmosphere, or mental state, of harmony, relaxation, and pleasure. Even set types are, by their form, the expressions of ideas quite distinct from those of other forms. Hand-made letters may be made to express almost any quality, by the proportion of their sizes, the ratio of height to width, the width of line, and other accessory form arrangements.

If a man is exploiting paving stones or bricks, or even heavy machinery, he needs to express his idea in type that is heavy, strong, compact—in short, to embody as many of the qualities or characteristics of the object he exploits as he possibly can. The repetition of the quality in any new form of



in paper stocks, it is desirable that stock be made to do its part both in the creation of the desired atmosphere and also in the expression of the fundamental idea of the advertisement.

**6. The Importance of Form.**—If it is clearly seen that copy, illustration, ornament, type, color, and texture are all of them elements of this new language and that each element is, in itself, a force and power to be reckoned with, there remains



First half shows a structural, well-built, interesting, and convincing advertisement with sane distribution and copy well related to background. Border sufficient. Second half shows same copy badly grouped, badly related, type too small, initial distracting, and frame out of proportion to copy.

but one necessary premise in outlining the distinctive points we are to consider, namely, the importance of layout or form.

The importance of a knowledge of form in connection with any art work is too well understood to require any discussion here. It is a basis for everything else. No matter how much or how fine the material in any constructed thing, if this material is unorganized and badly formed, the result is chaotic. Fine bricks, expensive woods, desirable furniture, artistic rugs and pictures, may not result in a beautiful house. The careful construction and arrangement of these is as surely a criterion as is their choice in the beginning.

In advertising, form or layout is a matter of building or

arranging within certain limits certain material to express particular ideas. The edges of the paper, or, the limits of the space used, form a structural line—a building line which determines in a way the general arrangement of copy, illustrations, and other matters which are to be placed within each space. Both ideas and atmosphere in advertising are in a great measure dependent upon the form which these elements of display take in their final arrangement. Form is accordingly an important factor in the question of advertising display. It will be treated, with an analysis of its various principles, in a subsequent chapter.

Advertising display then is indeed a language. It depends, like all other applied art expression, first, upon a knowledge of the commodity to be exploited, and, second, upon one's conception of how human beings act individually and in masses under certain circumstances. It also implies a knowledge of the scientific meaning and artistic combination of copy, illustration, ornament, type, and texture in one unit whose ideas are relevant, sequential, and presented with the idea of fitness to purpose and beauty in arrangement.

## CHAPTER XXII

### THE PRINCIPLES OF FORM

**Importance and Meaning of Form.**—Because of the supreme importance of form in every made thing, it seems wise to look carefully into this phase of the subject before discussing further the elements of advertising display. The principles of form, like other abstract principles, should be clearly understood, and the effect of their use and abuse tested. Then one needs to know that all rules have exceptions and to modify each individual case according to commonsense. The slavish follower of any general rule will often ignore another rule of equal value and defeat the end he has in view besides. Know principles of construction in any field thoroughly; then, like the poet or other genius, defy them for good reasons only.

The building of an advertisement or of anything else demands a conscious plan of organization in which all the elements used are considered in relation to each other and in relation to the laws or principles of their arrangement. In designing a house, the architect considers not only its function and cost, but the materials out of which it is made. He sees their possibilities, their limitations, and then decides the proportion of space and surface to be allotted to each particular detail in his creation. When the general structure of the walls has been determined he plans and arranges all subordinate parts within these bounding structure walls and in direct relation to them. The gable, the doors, the windows, the cornice, and other minor details of the façade are related each structurally and in due proportion, the lines, vertical and horizontal, which are the limits of the façade itself.

From this illustration we may derive the first principle of



form, which is called the "Principle of Consistent Structural Unity."

## Lord Help Apprentices

depending on foremen to teach them anything! exclaimed a Craftsman at our November meeting.

There's more truth than jest in that statement. It brings to mind one of the most important, and also one of the most neglected, problems of the printing business. How are you superintendents and foremen of New York printing plants "breaking in" the apprentices? How many boys are running around your shop subject to anybody's beck or call? What personal effort have you made to improve the alleged "system" under which your apprentices are "learning their trade"? Any?

Whether you have or not, this problem will be turned inside out at our next meeting by a man who through years of hard work and special study has more than made good in this particular endeavor.

**The Apprentices: Training Those Who Are to Succeed Us.** Dr. J. L. Elliott, of Hudson Guild, will make a straightforward, interesting presentation on the everyday work of a "man on the job." Dr. Elliott knows his problem thoroughly from center to circumference and will tell us all about the system that has made his efforts so successful. This talk will surely prove a vigorous spur to a greater and more personal effort on the part of all earnest Craftsmen in helping the apprentices under their charge to become better and more efficient printers, not necessarily from a humanitarian standpoint, but because it pays—and because it pays big.

Charles Francis, President of the New York Printers' League, says "Dr. Elliott is doing a work single handed that the Master Printers should be doing themselves." Charles McCoy, Business Manager Printing Trade News, says: "The work Dr. Elliott is doing is so thorough, its benefits so great to the trade, that he should receive unstinted encouragement." Many others speak just as enthusiastically of the doctor's work. Be sure to come and hear Dr. Elliott and—try to bring a guest.

Put a memo on your calendar under date of December 19 to be at the Broadway Central Hotel, 673 Broadway (between 3rd and 4th Sts.) at 7:30 p.m. Members \$1.50. Guests \$2.00. For tickets, address J. Dowling, 419 Lafayette St., New York

Page illustration showing perfectly consistent, structural, well-margined page and well-distributed sizes of type matter

**Consistent Structural Unity.**—The general plan or shape of all advertising space is either square or oblong—generally the latter. Sometimes the oblong is vertical, as in the single-column newspaper or whole-magazine advertisement. Sometimes the space is horizontal, as in the car-card or letter-head. In either case, the form is very much the same as the façade of the house or the inside wall space of a room. The structure is rectangular. The boundary is composed of straight lines. This determines the general feeling of all well-arranged material within this enclosed space: that is, the edges of paragraphs as well as the lengths of the lines themselves should be so arranged as to give the general feeling of right-angular form, in harmony with the edge line of the enclosing space. The principle is illustrated in the advertisements on this and the opposite page.

Even where the body is well formed, one often finds the leading head display lines or the foot display in extraordinarily bad form. The head should be constructed in as nearly horizontal oblong feeling as possible; the foot as well. If either of these must vary, better the head than the foot. This is because it is essential that the page have a sufficient foundation so that material upon it may seem to be well supported. Weakness at the end of anything is unpleasant. It is particularly so when a structure seems to rest upon a weak foundation.

**WESTERN UNION**  
*has greatly reduced the  
 cost of cabling abroad  
 through the introduction of*  
**CABLE LETTERS**  
*Over-night service to  
 Europe at a minimum  
 charge. Example:—A  
 twelve-word cable letter  
 from New York to London  
 costs only 75 cents.*  
*Ask for rates from your city.*  
**THE WESTERN UNION TELEGRAPH CO.**

Newspaper advertisement, structurally good, good margins, border a little too strong

# With a NELSON

**Two Spindle  
Adjustable**



**Drill  
Head**

## You Pay for One Hole

That's fundamental—you can't get away from it unless some philanthropist offers to drill your holes for nothing. But if you use a single spindle drill you pay for the same price for each and every hole. Intensive manufacturing methods of the present day have proved this to be a wasteful, inefficient practice—and this tool offers you the way out. Equip your drills with it—

## And You Get the Other One FREE

For it drills two holes in precisely the same time that it now takes to drill one at a scarcely perceptible increase in the power required.

There's no guesswork about it—scores of the greatest manufacturers in the country such as the General Electric Co., Studebaker Corporation, Mergenthaler Linotype Co., Anderson Electric Car Co., have proved it for you.

Capacity 1½-in. to 8½-in. between centers. Note the extra strong construction, casing of all gears (they run in an oil bath). Drills instantly and positively locked in any position.

The coupon brings you complete details. Send it to us TODAY.

**Nelson-Blanc Manufacturing Co.,** City and  
Detroit Streets **Detroit, Mich.**

Nelson-Blanc Mfg. Co.  
Detroit, Mich.

Please send me details on "Drilling the Other Hole Free." No obligation to me.

Name.....

Firm.....

Address.....

Trade paper page, showing unrelated shapes. Splendidly placed, well distributed, interesting and convincing

**Consistent Shapes and Sizes.—**

The second principle of form is called "Consistent Shapes and Sizes." Let us consider the first part of this alone. Shape or form is seen because of bounding edges. The circle, which is a plane figure bounded by a curved line changing its direction equally at every point, and the square, which is a plane figure bounded by four straight lines of equal length and having four right angles, are two forms as inharmonious as two can be. Their bounding lines have nothing in common. Because this is so, it is difficult to place the circle in the square, or oblong, with any appearance of harmony.

The placing of a round clock within an oblong space upon the wall, or placing a round picture next to a square or oblong one, creates an ugly, discordant, and inartistic spotting. To place the round cut in the oblong space, or to use a curved-line trade-mark adjacent to straight lines of print or paper edges, has precisely the same effect. Someone will doubtless say, "The cut is designed to call special attention to it." This is true, but it is not essential to

**Combine Pleasure  
with Business**

GO TO

**Philadelphia**

OVER THE



See some of the most beautiful scenery in New Jersey. Ride in comfort in a perfectly equipped train over a perfectly smooth roadbed. Enjoy a bountiful breakfast, luncheon or dinner, promptly and courteously served

**Hard Coal No Smoke No Tunnels**

**Your Watch Is  
Your Time Table**

*Every Hour on the Hour* fast trains leave Liberty Street from 7 A. M. to 10 P. M. weekdays; 8 A. M. to 11 P. M. Sundays. Midnight train daily; Sleepers ready 10 P. M. (Leave West 23d St. 10 minutes of the hour for all trains.)

Newspaper column advertisement. Lower two-thirds structural and well distributed. Upper one-third loose, non-structural, and badly handled

*Bruce-Macbeth  
Gas Engines*

# STEAM *from* GAS ENGINES\*

## Absolutely Without Cost

\*This is the new invention we mentioned in recent issues of Power, which would be of interest to all users of internal combustion engines.

This will announce to the public The Meriam Steam Process by means of which steam can be generated by the ordinary gas engine.

This process has recently been demonstrated and tested before various engineering organizations and prominent engineers; the tests showing in excess of 4 lbs. of water evaporated into steam at 25 lbs. pressure for each horsepower hour delivered by the engine.

Several installations of this process are already in operation and are showing almost unbelievable results.

No public announcement has previously been made by The Bruce-Macbeth Engine Co. or the inventor, Mr. J. B. Meriam, as it was their desire to first be absolutely positive regarding the practicability of the process and the perfection of mechanical equipment. From the few, however, who have seen demonstrations, orders are already coming in.

**MERIAM  
STEAM PROCESS**

Meriam Steam Process is applicable to all internal combustion engines, whether operated on natural gas, city gas, coal or oil. Full particulars regarding this new development will be mailed to any reader of "Power" without cost.

If interested in a combined plant, which affords the advantages of a steam plant with the wonderfully low operating cost of a gas plant, write us for estimate.

**GAS ENGINE**



Members of International Union of Steam and Operating Engineers No. 340, National Association of Steam Engineers No. 3; and Brotherhood of Licensed Steam Engineers No. 1; attending a lecture and demonstration by J. B. Meriam at the plant of The Bruce-Macbeth Engine Co. March 17, 1914. Ask for pamphlet of this lecture.

**The Bruce-Macbeth Engine Co**  
2187 Center St., N.W.  
CLEVELAND

Page showing badly placed illustrations, badly chosen type, badly arranged copy, too much border and too much illustration for one page

create an ugly condition to attract attention. There are sufficient ways to emphasize any point without violating flagrantly the laws of form and color. When cuts or trademarks are bounded by curved or erratic lines they must be placed, through an understanding of the law of balance and the optical center, in such a way that when they are supported by type or other material their vicious contrast is less noticeable. Illustrations of the right and wrong uses of these things may be found in the accompanying advertisements.

The second part of this principle, which is known as "Consistent Sizes," should have, perhaps, a more thorough explanation than the foregoing, because upon a clear understanding of it depend largely the relationships in size which will exist in the advertisement—matters of margins, blank spaces, arrangement, blocks of copy, size of illustrations, width of borders, proportion of initials. It is the clear understanding of such matters as these that secures pleasant relationships in sizes in any material with which we deal.

**The Greek Law of Areas.**—The Greeks, more than any other people that have ever lived, made their life ideal the study of intellectual, impersonal form. Through centuries of mental and physical training they developed the most nearly perfect human figures that have ever been known. They also evolved a simple, consistent, and sincere intellectual architecture and ornament which have been the well-spring of inspiration for all succeeding schools except, perhaps, the Gothic.

The Greek avoided exact mechanical divisions wherever possible. He never made a thing twice, three times, or four times the size of another. Second, he was as careful not to use two areas which the mind found it difficult to compare, as he was to avoid using exact multiples. An area of 3 square inches is not comparable with one of 25 square inches, but one of 3 square inches and one of 5 square inches are easily comparable. The Greek avoided such combinations as the first.



The law of his practice may be stated in general in these terms: Distances or areas are subtle and pleasing together when one of them is between one-half and two-thirds the length or area of the other. This leaves quite a play or difference in length or size as circumstances develop that need individual treatment, but at the same time avoids bringing together crude and incomparable lengths and sizes.

This law should be considered in connection with one other important point before its concrete applications are made. Every student is familiar with what is known as the "Law of Optics." The exact center of a page is not the apparent center; the apparent center is a little above the real or exact one. Because this is so, the weight or strength of the display should appear above the real center of the advertising space. This prevents the feeling of dropping from the top, or sagging, as it may be called, either of which feelings not only destroys the artistic merit, but creates an uncomfortable condition in the mind of the reader.

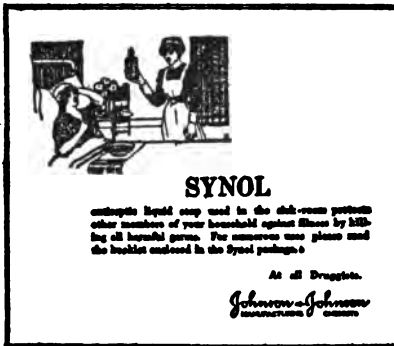
This Greek law of proportion is sometimes crudely stated as the ratio of 5 to 7 to 11. This is perhaps near enough to work with. In applying this ratio to the margins of a page it will be clearly seen that the widest margin—11—should appear at the bottom, the next widest—7—at the top, and 5—the narrowest—should appear alike on either side in all vertical compositions of space. In horizontal compositions the widest margin should still appear at the bottom, the middle size at the right and left, and the narrowest at the top.

Not only should the Greek law of areas be applied to margins, but also, when possible without interfering with the meaning of the copy, it should apply to the width and strength of the various parts or paragraphs of the copy within the space. When it is possible to do this, the effect is doubly pleasing. There is also often a chance to apply these proportions to the blank space between different parts of the copy



display. When it is possible to do so, this has an added value. Not enough attention is paid to the relative widths of these blank spaces. Blank space is often more eloquent than copy.

**Balance.**—The law of gravitation is responsible for the erect position of human beings and the holding of other material substances in proper relation to the surface of the earth. The merest schoolboy knows the power of this force, even though he may give little or no thought to its why and wherefore. Instinctive knowledge of this law is a part of the subconsciousness of each human being. It is so much a part of



Newspaper advertisement with good grouping, but badly balanced on blank space. Last two lines should be brought to extreme left

us that it passes unnoticed and unthought of, but when it is opposed or challenged its power is immediately felt. The application of the principle of gravitation to the sense of sight is called "balance." Balance is that principle of form through which rest is obtained. Because through balance rest results, we instinctively feel in the balanced arrangement a sense of

dignity, repose, ease and organization. Disorganization, haphazard arrangement, spotted construction, erratic lines, all tend to make the grasping of the idea difficult or impossible.

Designers in every field realize the power and make it one of the fundamental ideas in working out any problem which requires dignity, ease, and so forth, as qualities in the solution. There are two types of balance with which we must deal. The first is that known as bisymmetric balance. This, as the term

signifies, is a balance on which there is an equal attraction of shape, size, and color on either side of a vertical center-line drawn through the composition. Occult balance, or the balanced arrangement which is non-bisymmetric, is that form of balance in which parts are so arranged on either side of the vertical center-line that there is a perfect feeling of equal attraction without the one side having necessarily the same forms, sizes, or colors, as the other side. This last type is harder to sense and harder to arrange. It is more subtle, more interesting, and of greater possibilities, but is less dignified, less formal, less simple, and sometimes less restful.

Place upon a mantelpiece in the exact center some statue or other object. On either side, equidistant from the ends and from the center object, place two large candlesticks exactly alike. The mantelpiece has a bisymmetric arrangement. Dignity, repose, simplicity, easy solution of the arrangement, is the result.

Again, on the same mantelpiece place a large vase near the center but not in it. Attempt with two very different objects to balance on either side, one larger and one smaller,

### Old English Oak for the Room of To-day

THE patrician dignity of the dusky-hued oaken furniture so blended with one's memories of the Stately Halls and Granges which give romantic interest to the quiet English Countryside may give an added interest to the pleasing of the Living Rooms of to-day.

Among the Hampton Shops Reproductions can always be found such characteristic examples of masterly craftsmanship as the Elizabethan Court Cupboard of glossy dark oak with its carved panels and turned balusters or the buffet table with its convenient drawers and air of grave simplicity.

**Hampton Shops**

34 and 36 West 34th St., New York  
Between Fifth Ave. and Broadway

Newspaper advertisement showing well-placed material, except last three lines which should be moved to left and two last lines should be reset.

so that there shall seem to be exactly the same amount of attraction on one side of the vertical center as on the other. You will see at once how difficult it is to place these objects so that the mantelpiece does not seem to dip down at one end or the other. Notice that if the central object is a little to the left of the center the smaller of the two remaining objects must go at the left and the larger at the right. This is the solution of the law. Equal attractions balance each other at equal distances from the center, while unequal attractions balance at unequal distances from the center, and further, unequal attractions balance each other at distances which are in inverse ratio to the power of their attraction. With this

in mind it is well to practice arranging in other fields than the display field and then make the application to one's personal problems.

Balance, then, is the principle of form through which even circles and other erratic forms may be distributed throughout the space in such a way that a sequence of ideas is realized and organization is simple enough for the reader easily to get the thought.

**Our interest-bearing Certificates of Deposit are a good "temporary investment."**

While a good opportunity for safe and profitable permanent investment is awaited, money can be *earning interest* at a fair rate and be perfectly safe—by placing it with us on Certificates of Deposit. The money will be subject to demand, or payable at a convenient future date.

Call upon our Officers or write to them for further information on this subject or in regard to any banking or trust business you may have in mind.

**BANKERS TRUST COMPANY**

16 Wall Street, New York City

Capital, \$10,000,000 Surplus, \$10,000,000



Newspaper advertisement with illustration and copy well balanced, except last two lines which should be moved to the left in structure with body. Bad interior margins


**Movement.**—If a series of spots is arranged along a line and attention is directed to one of these spots, it instinctively follows to the next, and so on, to the end of the sequence. If in place of the spots a line is drawn, the observer is still more inclined to follow the line to its limit. If the spots change from the horizontal position

downward, then upward, we find ourselves jumping with the spots but continuing our search for the end of the material arranged.

The creation of this situation is brought about through a principle called the "Principle of Movement." This term had its origin in the word "action," or "motion," which is the term applied to the human figure in any position in which absolute rest is not the idea. The position of the figure in throwing a ball, jumping, running, etc., is called the position of action. This is because the lines of the figure are neither strictly vertical nor strictly horizontal in harmony with the laws of gravitation. When this principle of motion or direction is created in the abstract idea, it is termed movement. Movement, then, is that principle which leads the eye consecutively through the parts of a composition or a design.

If the principle is correctly used, the reader of a page, a card, or a cover, sees in sequential order the things one wishes him to see, with final emphasis upon the thing desirable to see last.

Movement is used, then, to point out the things in advertising display that the creator of the display wishes particu-



*Suit Sale*

*Feather Weight*

The suit and the price are both as light as reliability will permit. Two-piece of-course, unlined, but careful tailoring, and firm fabrics make it hold its shape. Grays have the coolest look, but the darker colors if you prefer. A saving of \$3. to \$5. on every suit you buy.

Local newspaper ad illustrating well-balanced material, good structure and movement through arms and coat

larly to feature. The simplest and most hackneyed methods are the use of the arrow and the dart, the pointing of the finger, etc., but there are other phases to be reckoned with. Take the shoe, for an example. If I am featuring shoes and use the cut of one in a single column next another advertisement, and place my shoe toward the bottom of my space with the toe out, I can easily point the toe at the other advertisement in such a way that the motion directs attention to the other copy instead of to mine. To be effective, the motion of any illustration should be toward the copy it accompanies.

Movement may be obtained by line, as in the case of the arrow; by a sequence of spots, like the use of small illustrations one after the other, or of different size type growing from larger to smaller, or vice versa; by the single object, whose every form indicates line or direction; and by what is known as gaze movement, which is a very important phase in relation to the use of cuts. It often happens in posters and car-cards that the figure used stands or sits with back toward the text or copy and faces either the wall, or vacancy, or another advertisement. Manifestly this is a waste. Instinctively the observer of a human being in picture form is interested in what that picture form is looking at, and the eyes of the person in the illustration should either be looking at the observer or at the thing in the illustration that is of paramount value. This matter of gaze movement is as essential as any other point of form.

**Movement Structural or Rhythmic.**—Movement may be said to be either structural or rhythmic. Structural movement is the movement in which one direction comes at a sharp angle against another direction. This always forms a juncture point where the observer is bound to look. Draw a straight line on a blank paper at right angles to another straight line until they meet. See how quickly the eye goes to the meeting point.

In creating forms within the display surface use care that this structural or opposition movement does not occur except at places where you want very emphatically to focus public attention.

The other type of movement, known as rhythmic, is that movement in which the same general direction is indicated without violent opposition. I might be looking at and pointing my finger at the same thing. These movements are rhythmic with each other. I might point my finger or look and have an arrow pointed in the same direction with these movements crossing each other. Rhythmic movements are accessories each of the other, that is, one repeats or emphasizes exactly the same idea as the other; while movements in opposition conflict at a certain point for the express purpose of creating a turmoil so that all may see that particular point.

Movement is the exact opposite of balance. Balance creates rest, repose, formality, dignity, simplicity, and clearness. Movement creates motion, unrest, informality, complexity, and often destroys clearness. It is of the utmost importance in the use of this principle as a test of arrangement not only that it be clearly understood but that its use in excess be discountenanced.

**Emphasis.**—Stress or emphasis is the principle of arrangement whereby the attention is directed to particular things in regular order of procedure.

Emphasis in copy may be produced by change of type. Italics are the change usually employed, but the use of italics is simply traditional. As a matter of fact it does not strengthen—it weakens by its very form. But weakening is one of the ways of calling attention to the fact that the order has changed. The same effect may be produced by underlining, by writing the word in caps or a bolder face, or any other variations. Many times it seems best to use the underline, or caps, or

some other method of emphasizing the idea rather than eternally following the traditional italic change. This form of emphasis is, of course, a change in shapes.



**August Special**

**"Step lively please."**

**It will pay you to hurry and select before the assortment is picked over.**

**Silk shirts of the \$-- family now \$-- (not many). But a plenty of the fine striped madras. The \$2.50 kind now \$--**

**Silk and linen, fine as silk and durable as linen, now \$--**

Movement through motion and gaze

This contrast of size is based on the law that a small thing seems smaller when compared with a large one and a large thing larger because of its comparison with a smaller.

Emphasis of color or tone is perhaps the most frequent type of all. In colored plates, emphasis is secured through discreet change in hue, value, and intensity, one or two of these qualities being employed to produce the emphatic idea.

The change in shape of the entire display is another way of securing emphasis. If we have been following the structure edge quite closely, dropping one paragraph below another to indicate paragraph change while the edges are kept straight at right and left, the mere act of indenting one whole paragraph a little at the left and right makes a change in order and, therefore secures attention. If a cut or ornament is of different form from the general copy outlines, the erratic object is, of course, emphasized at once.

Sometimes an effective emphasis may be had by changing the size of type or contrasting sizes in cuts.

(The terms hue, value, and intensity are explained in the next chapter).

The change in face of type is a familiar illustration of the use of color value, as is also the tendency to use borders in gray and tinted gray backgrounds, with cuts, etc. Perhaps there is no better illustration of the emphasis through intensity than that seen in the use of color in clothes. A man would scarcely think of wearing a brilliant red suit, but he might, under right conditions, chance a red necktie, the tie by its intensity and placing calling attention through itself to the face of the man rather than his feet.

It has been the purpose of this section to show the power of form and arrangement in creating an advertising display which by its qualities should appeal naturally to the reading public. The time is coming when any constructed thing to be convincing must at least have the qualities of organization, simple dignity, sane form construction, restful formality or informality, and a logical intellectual appeal. If the principles of form are studied, sensed, and applied, they contribute to this end.

It must be clearly borne in mind, however, that no problem in any field can be successfully solved by slavishly following every law involved in its solution. To follow one principle is often to modify another. This is because each principle exists to create positive qualities. It is often desirable to modify these qualities. To do so, one must know the law of modification and the effect of it. Let no man then suppose that in any problem he can follow every law of form and be most effective. On the other hand, let him not think that he can afford to ignore any principle of form and yet hope to reach his highest degree of efficiency.



## CHAPTER XXIII

### COLOR

**Source and Nature.**—Color is light; it exists because light exists. As light fades at night or on a stormy day, colors change—grow duller, feebler; and as darkness comes they disappear. The brighter the day the brighter the color. Many simple experiments prove the source of color to be in light.

An analysis of light by the chemist or physicist results in three elements, each of which, standing by itself, may convey an idea. These elements of light, however, must not be confused with the pigments which must be used to represent them in advertising display or other arts.

The term pigment is applied to water colors, oils, dyestuffs, printers' inks, and like materials, which seem to give certain color tones to objects upon which they are placed. It is extremely important that one realize in the discussion of color from the standpoint of pigment that scientific light and color pigment are not the same thing, and that because of limitation in materials the representation of the color element may have another name, or even, perhaps, a slightly different appearance from the original.

For general purposes it is best to divide pigment study into three elements—yellow, red, and blue. These elements of pigment fused together in their proper ratio produce what is known as a pure neutral gray. This neutral gray has no apparent color in it. Each of the elements has destroyed or helped to destroy the individuality of the other two, the color has been neutralized or annihilated, and neutral gray is the result. In pure light the union of the three elements produces white. With pigments, the result is gray, because of the sedi-

ment, or the non-transparent quality, of the pigment itself.

The term "spectrum" has been given to these three elementary tones with their intermediate steps, which will be discussed later. The spectrum circuit has these tones arranged in circular form.

**Spectrum Colors and Their Meanings.**—Yellow, red, and blue are called primary colors. They are primary because they are elemental; that is, each is a single thing or single idea, and perhaps may seem to express but a single quality.

Yellow expresses light, cheer, vivacity, pleasure; it looks nearest like the sun, the moon, or artificial light. The beneficial effect of the sun upon plants and upon the physical welfare of human beings is well known. The color yellow has a similar effect, because of the mental association with light itself and the effects of light in human experience. Experiments, made in dark corridors and inside sleeping-rooms have proved that yellow wall paper and hangings produce a light, cheerful effect which finds an immediate reaction in the occupants' lives. Yellow is the color most luminous, therefore most penetrating. These facts should be borne in mind in choosing color for display to be seen in moderately dark places or to be seen mostly in the open sunlight. It should also be apparent that yellow can be used to express individual ideas.

Red is the color of human interest. It looks like fire. It stirs human action, causes the blood to move more rapidly, excites greater mental activity, arouses passion, and kindles the feeling of warmth. It is called a "hot" color and in its fullest brilliancy is the strongest, the most irritating, and the most aggressive of all colors.

Blue is restraint, is almost the opposite of red in its feeling. It soothes, constrains, sometimes almost repels—because of its very nature. It is called the "cold" color. Sometimes the so-called steel blue gives almost the sensation of freezing. Be-

cause this is so, blue expresses its own idea or quality which no other color can express for it.

These colors, being elements, should be carefully considered before any of their modifications though the latter are somewhat more interesting.

If equal forces of yellow and red are combined, orange is the result. Equal forces of yellow and blue produce green, while like forces of blue and red produce what is known as violet or purple. These three color tones are called binary colors because each is made of two distinct elements. The binary colors have a double significance. Orange is light and heat. That makes a conflagration and is destructive to public consciousness when seen in large quantities misapplied. A little fire is a good thing, but a big one may do much damage.

Green is light and coolness. Nothing is more agreeable, particularly in summer, than a light, cool spot in a heated car, or in other places where display ideas most abound. Do you notice that when the summer is hot, the grass and trees are green and the sky is blue? These are the antidotes for excessive heat.

Violet or purple is an equal union of fire, or coals of fire, and coolness, or ice. Ashes must result. This is the color which is used to express shadow. It is the opposite of yellow, its complement, its destroyer. It neutralizes cheer, dispels light, creates gloom, brings on the night. This quality of feeling has been associated with purple for many ages. Royalty uses this color for masquerading all that it needs to masquerade; the church to express the ideas of mysticism, humility, and devotion. The modern woman clothes herself in it to express half as much sorrow as she felt when she wore black only. The use of this color bears not only a relation to the idea to be expressed, but it bears a relation to the amount of light in which the display must be exposed.

**Color Terms Defined—Tone.**—Perhaps at this point, for the sake of a common understanding, it is well to define some terms in color that are inaccurately used. “Tone” is the term which applies to any color note whatsoever, including black, white, and gray. It is so general that when you are in doubt “tone” is perfectly safe.

The term “neutral” is applied to tones in which no color is apparent. Black, white, and gray are neutral. Black is the absence of color and white, the union of all colors. Black, therefore, absorbs color, while white is saturated with it and does not. This is the reason why white as a background shows things stronger than black, so far as the color itself is concerned. The question of value, however, may change this effect, as will be seen later in the discussion.

Normal colors are the spectrum colors at what is known as their maturity point. When these become lighter or darker, change their hue or become less intense, they are no longer normal. This standardization of the normal color makes it possible to have a reckoning point in all color tones from which to compute color quality.

A shade of color is a tone which is darker than the normal tone. It is made by adding black or a darker pigment of the same color.

A tint is a color tone which is lighter than the normal color. This is produced by adding white or water. The tint then is weaker than the normal color, because it is diluted; the shade is stronger as to body but weaker as to color also, because it is likewise diluted. The normal color is the strongest color note possible in any given color.

It will be seen that red and blue may have more tints than shades; that yellow, green, and orange have more shades than tints; that yellow has more shades than violet; that violet has more tints than yellow. It is most desirable that the terms “tint” and “shade” be clearly understood and that these terms

be not misapplied. Shade indicates the normal color going towards shadow or darkness; tint means the normal color going towards light or whiteness.

Every color tone has three distinct qualities. It is somewhat difficult to see these qualities each distinct from the other, but the full force of color cannot be understood until this is done. This is because contrasts in the use of these qualities are the real power of color whereby the intensity of the idea expressed is varied.

**Hue.**—The first of these qualities is known as *hue*. This is the general name given to the change which a color undergoes in moving from one binary in either direction towards a primary. All of the possible tones which are produced by putting a primary into a binary are the hues of that binary color. Let us illustrate.

As soon as I begin to put yellow into red, red changes and moves toward yellow. Any tone which is produced before the red becomes a pure orange is known as red orange. It is orange as soon as it leaves red. It is red orange because there is more red in it than yellow. On the other hand, if I begin by putting red into yellow, the color becomes orange as soon as it leaves yellow, but it is yellow orange all the way until it reaches orange. It is yellow orange because there is more yellow present than red. When these forces become equalized it becomes normal orange.

If I start with yellow and blue, putting yellow into blue, the color becomes green as soon as it leaves pure blue. As long as it is more blue than yellow it is blue green. When the forces are equalized it is green. The moment there is more yellow than blue the tone is yellow green and so remains until no blue is present, when once again it appears to the eye as normal yellow.

In the same way, if red is put into blue the color becomes

violet with a preponderance of blue. This is blue violet until the point violet is reached. When more red is present than blue the tone is red violet, until no blue remains; then the color tone is normal red. These intermediate tones on either side of a binary color, before the color reaches the primary stage, are known as hues. The hues are yellow orange, red orange, red violet, blue violet, blue green, and yellow green, and there may be as many of them as the eye detects in the introduction of one color into the other.

**Value.**—The second color quality is known as “value.” Value is the light and dark in color; that is, the proportion of white or of black, without relation to the color intensity itself. Reference to a color chart will show that green is lighter or nearer white than violet or red, that normal blue is darker or nearer black than orange or yellow. To take value and separate it from intensity is to understand how to produce color contrasts which are most effective and most efficient in conveying ideas in their strongest ways. A color may have as many value steps as can be detected between white and black; but, for convenience, we usually scale a color into nine steps, called white, high-light, light, low-light, middle, high-dark, dark, low-dark, black. This division makes it possible to see colors in their value relations. To judge them accurately we must partially close the eyes and try to eliminate the color from them and see them as grays instead of as colors.

**Intensity.**—The third quality of color, and perhaps the most important quality for the advertising field, is known as intensity, or brilliancy. Intensity in color is that quality of selfness or personality which names it. When a red is as red as it can be got, it is in its full intensity. As soon as it is weakened in any way it loses some of that quality. Intensity is the quality which gives power, individuality, and personal

appeal. It is the quality which is most abused, least understood, and most prodigally exploited.

Yellow and violet, blue and orange, red and green, are said to be complementary colors. They are called complementary because each has the power to neutralize or destroy the other. Put red into green and the green begins to lose itself, becomes softer, grayer, less ferocious, tamer, and more usable in large quantities. Put green into red and the same effect is seen. Orange neutralizes or softens blue, and blue produces a like effect upon orange. Purple neutralizes yellow and yellow, purple. This is a fundamental fact in choice of colors in harmony and also a fundamental fact in the use of any colors in backgrounds and objects to be shown against them.

When a color has lost half its force or strength, it is said to be half-neutralized; that is, half as powerful or aggressive as the normal color. Full-intense, normal colors are the most primitive, childish, strongest, crudest, and most elementary expressions of color ideas. Neutralized colors are softer, more refined, more subtle, soothing, livable. These quality effects are important in our further discussions. As has been said, it is absolutely important to realize each of these qualities as distinct from each of the others that one may make use of contrasts and likenesses in his choice and arrangement of color in any form of display in which color is a factor of expression.

**Harmony.**—Harmony is concord. It is the relationship of agreement in regard to certain qualities possessed by objects or things. Musical composition is based upon the scientific laws of these relationships. Sound, being produced by vibrations, has been scaled and each tone standardized, so that the selection of tones based on relationship makes the study of harmony a comparatively easy task. Violate these relationships and harmony is destroyed. Color is produced by the vibrations of lights and the tonal impressions enter conscious-

ness through the sense of sight, in the same way as the tonal impressions of sound enter it through the sense of hearing. Less attention has been paid to the standardization of color tones than to that of sound tones, but enough has been done to give an approximately clear idea of what the line of development will be and the qualities upon which harmony in this realm depends.

**Qualities of Likeness.**—In the development of color harmony it is necessary to consider two sets of qualities: first, the qualities of likeness; and, second, those of contrast. Color harmonies are based on these two sets of ideas. From the spectrum circuit it will be seen that green—which is half-yellow and half-blue—is by nature of its composition half-related to each, as orange is to yellow and red, as violet is to red and blue. This establishes a relationship called a relationship of family likeness. Into green two of the three primary elements enter. These two elements are found also in yellow green and blue green, although in different proportions. This makes yellow, yellow green, green, and blue green a family harmony, a harmony of likeness, or, as it is sometimes called, an analogous harmony. Blue, blue green, green, and yellow green are also a family group. Yellow, yellow orange, orange, and red orange form a group; red, red orange, orange, and yellow orange another. About violet two other groups are formed. The first includes red, red violet, violet, and blue violet; the second blue, blue violet, yellow violet, and red violet. One of these sets, or any two or more hues in one of these sets, will form a related harmony. By the nature of their composition these colors, whether in their full intensity or otherwise, are more or less related to begin with; in some cases the relation is closer than in others, but all have common elements.

It will perhaps be noted that while yellow, yellow green, green, and blue green form a family, yellow orange—which



is nearer to yellow than blue green—is not included in this family. This is because yellow orange introduces red, which is the third of the three elementary colors. The combination of yellow orange and yellow green in their full intensity, or of red violet and red orange, or of blue green and blue violet, is not possible in these family groups. The law of selection is that in selecting the analogous scheme the *primary color must not be crossed*. When this is understood a reason is seen for the bad combination made when so-called crimson and scarlet—that is red violet and red orange—or when blue green and blue violet chance to enter the same combination in juxtaposition to each other. Nothing is more unpleasant than scarlet and crimson combined, particularly in intense colors.

**Qualities of Contrast.**—The harmony of contrasts starts with an entirely different premise. It will be remembered that violet and yellow, red and green, orange and blue, are complementary colors, that these colors are complementary because no part of one is found in the composition of the other. Take, for instance, blue and orange. Orange is made of red and yellow in equal force. These two primary colors leave but one unused, namely, blue. Blue mixed with orange produces a neutral gray, as, in fact, does violet mixed with yellow, or green mixed with red. The reason in each case is the same. The three primary colors are combined in equal force and each is destroyed. The destruction of each is the proof that they are complementaries. If any apparent color remains in the gray, the colors are not true complements.

Orange and blue in their fullest intensity are inharmonious in fact, but the choice is the basis for producing a harmony in the following manner. The introduction of blue into orange is made, and of orange into blue, until each color reaches the half-neutral point. These colors are harmonious at this point. A certain area of full-intense blue may be used with a larger



**Illustration showing a right relation of intense color to its background in position, but exaggerated in proportion.**

You Can Buy a Home In The Country  
Within The City; 18 Minutes From New  
York Business, Shopping and Theatres.  
Beautiful Colonial Brick House, \$7,250.  
Little Cash Down, Balance \$50 Monthly.  
See Samuel Knopf, 220 W. 42d St., N.Y.

**Illustration showing wrong use of an intense color in relation to copy.**



area of half-neutralized orange, or vice versa. If one of the colors is further neutralized, a larger area of the complement may be used in a more intense form. Full-intense, complementary colors may never be used touching each other.

These two methods of producing color harmony are sufficient for general use.

**Law of Backgrounds.**—This idea of neutralization is perhaps the most important law of color choice in any field of expression. A wall paper that is more than half-intense destroys the possibility of seeing people, furniture, or pictures in anything like a fair relationship to the background or to adjacent objects. The average person, with average color of skin, can ill afford to wear a suit of contrasting color in its full intensity. It is as absurd to try to show cuts, ornament, and the like, upon a full-intense background. The background upon which objects are to be shown is not the important thing, or it would have had another name than background. The senseless waste of color on the plea that it is necessary to attract attention is in direct opposition to the known law in any other field of color use. Far-away hills seem to be less intense in color than the flowers and grass under one's very feet. Probably the difference would disappear if one had them actually under his feet also. The general law of background may be stated thus: "Backgrounds should always be less intense than objects shown upon them." This is to give the objects at least a fair chance to assert themselves for what they may be worth.

Closely associated with this may be the corollary, "The larger the area in any design the less intense the color should be," and conversely, "The smaller the area the more intense the color may be." It is not the background of the out-of-door sign, that demands full-intense color; it is the objects or facts which are to be presented on this background that should receive the strength which pure color contains.

Upon the qualities of color we must depend, then, for our intelligent choice of color as a vehicle of expression. It has been seen that each fundamental tone in the spectrum is meant to convey a set of special ideas or qualities, that the presentation of these colors should arouse the feeling for these qualities in consciousness, the same as color tones arouse conscious quality feelings. It is essential then, that advertising recognize the power of individual color in quality expression.

It has been seen that diluted colors, or tints, possess less strength, more playfulness, youth, instability, than shades or darker tones. This fact makes it possible to select such color relations as will convey the quality idea which the advertised article purports to possess.

The relating of objects of whatever nature to the background idea is the third important truth to realize from color quality.

Each quality in color makes it possible to choose two tones with wide or close contrasts, as the case may be. If one will study these possibilities, crude color combinations will disappear. For example, one will choose normal yellow at high light, in full intensity, and half-neutral violet at low dark, in one-fourth intensity. This is terrific in its contrast. Its value contrast is almost as great as can be obtained. Its contrast in hue has the widest range, the colors being complements of each other. The intensities are forced apart, one being full and the other but one-fourth. It seldom happens, except under abnormal conditions, that one needs to use violent contrasts between each of the three qualities which color tones possess.

Even as brief a discussion of color as this should place it in the mind of the reader among the most important, and perhaps the most interesting, of all the elements possible in conveying ideas. Color makes an appeal to everybody who sees it. It is natural that it should be so, because the eye, or sense of sight, recognizes color immediately

## CHAPTER XXIV

### ILLUSTRATION

**The Place of Pictures in Advertising.**—Pictures are a common language. The world over, where words from one language mean nothing to persons speaking another, pictures convey to all persons, in a quite similar way, detailed facts of thoughts, action, and effect. The pictorial expressions of the Chinese or Japanese, while differing in almost every essential from occidental types, convey to us something of the idea intended. So do ours to them.

Because of this fact, illustrations have come to be a very important normal and natural adjunct to advertising display language. Their use and abuse is a matter in which men interested in the scientific development of this subject are taking an acute interest. Just when to illustrate and when not to, just how much space may be given to this form of language, under general conditions and specific ones, just what types of illustration make certain kinds of appeal, just what treatment is most efficient—these and many other questions are daily argued and daily experimented with.

Illustrations may be said to include line-drawings, wash-drawings, photographs, prints, posters, naturalistic paintings, and all those things which approach the pictorial idea. The very term illustration implies that these forms have something to say. Just what they have to say and what they do say may not always be clearly apparent.

**The Functions of Illustration.**—The first function of the illustration proper is to supplement, make stronger, clearer, or more attractive, the ideas which the copy attempts to present.

This gives a fundamental basis for classification in the illustration field. From its success or failure in performing this function

we may class illustrations as relevant or irrelevant.

Perhaps the problem is the exploitation of hose. A certain firm gives half of its car-card space to the face, bust, or figure, of what they presume to be a pretty girl. The object of this head or bust is presumably to attract attention. Such an illustration, however, is irrelevant. Even supposing the picture of a pretty woman does get the public attention, it fails in a large percentage of cases to get the public attention to the thing for which the display exists, namely, hose. Moreover, the possibility of creating a set of associated ideas on the hosiery question is very remote in this type of illustration. One should refer to his knowledge of the laws of attention and association to judge the relevancy of an illustration of this type.

**THE PIANO MARKET**

**Only 5 Days Left**

**Big Wartime Piano Sale**  
THE BOTTOM HAS DROPPED OUT OF PIANO PRICES

**SPECIAL**  
De Steen & Hartig \$227  
\$2 Per Week

**Victrola Special**  
\$53.50  
\$3 Deposit  
\$1 Weekly Payments  
Cash Only

**SPECIAL**  
This Houdouin Upright Piano \$63  
Cash Only

**Bargain**  
Wellman Player \$283

**Bargain**  
Houdouin Player \$295

**Bargain**  
Hallet & Davis \$173

**When We Say "Hurry," It Is for Your Own Good**

**Store Open To-Night**

**Hallet & Davis Piano Store**  
Established 1928  
New Hallet & Davis Building - 18 East 43d Street

Too many illustrations, destructive placings, badly cut-up copy, and general chaos

is set in motion by suggestion and urged to continue by further suggestion, the probability of changing the associa-

Whenever a set of ideas

ZA NAŠI SAMOSTATNOST!  
**HRR NA VRAHA!**



**ZA DEMOKRACII!**  
ČESKOSLOVENSKÁ ARMÁDA

This illustrates the use of one intense color on a neutral background, with a strictly decorative technique in form, line, and color. The color appeal is strengthened by the decorative appeal. Attention is called to the fact that the message of realism is in no wise weakened by the substitution of the decorative for the naturalistic treatment and that the former is simpler and more direct.



70 .vvd  
Abstract

tion or forming a new one with an entirely new set of ideas seems absurd. More time, space, money, and mental effort are spent in the sentimental view-point of the pretty picture, particularly of the pretty girl, than one can afford to spend in illustration as an efficient factor in advertising display. Whenever there is a question in the mind of the user as to whether an illustration is absolutely relevant to the idea he is exploiting he should ask himself, "For what am I using this illustration?—Can I afford for the sake of public attention to interest the public in something which is entirely foreign to the thing I wish them to consider?"


Thousands of cases may be cited all over the country in which this almost illiterate and childish admiration of pictures has led great manufacturing firms to expend millions on useless stuff. Granting that the firm has in some cases found these advertisements to yield a satisfactory result, there is no proof that even a better result would not have been yielded had they been omitted.

**Naturalistic Illustration.**—A further classification of illustrations seems to be advisable at this point. Pictures should convey facts as to form, shape, and action, and they should also convey ideas of certain qualities. These include such qualities as refinement, strength, dignity, frivolity, firmness,

## NEWBRO'S HERPICIDE


The Original Germ-Remedy for Dandruff.

**Makes hair soft and fluffy. Stops itching of the scalp.**




**DON'T BLAME YOUR MIRROR**

Many ladies compel their mirrors to bear silent witness to needless hair destruction. Day after day they see beauty and attractiveness spoiled by the removal of great quantities of slightly diseased hair that could be saved. If your mirror could talk it would plead with you to "have your hair—not the combings." It can be done with Newbro's Herpicide, which eradicates the contagion that causes dull, brittle and falling hair. Correct this and the hair's natural luster and abundance will return. Almost extraordinary results. An exquisite hair dressing.



Send 10 cents in stamps to The Herpicide Company, Dept. 107 B, Detroit, Michigan, for sample and booklet.



Two Shaves—20 cents and \$1.00. Sold and guaranteed at all Toilet Goods Counters.

When you call for Herpicide, do not accept a substitute. Applications at prominent Barber Shops.

Excellently balanced and showing how by attractive placing, repellent illustrations seem to be almost good

and the like, as well as the quality of pleasure which is aroused by a sense of aesthetic relationships.

The picture that is like an old-time photograph, seeking in its idea to reproduce with positive accuracy the smallest facts of detail, important and unimportant, is called naturalistic. This naturalistic treatment in pictures may be compared to the

realistic epoch of acting, in which the drama sought to portray in detail every fact connected with the birth, growth, and maturity of the plot. The old-time audience listened in martyred complacency while realism, with all its joys and horrors, was told in the most naturalistic possible manner before their eyes. In modern times this seems childish and ludicrous. Only the most flagrantly ignorant desire to have the bold truth with all its actual details of setting. The public is imaginative—it has rudiments at least of intellect, it desires to judge for itself, mentally to create something, to let imagination play some part in

**B**



**The drawers are on ball-bearing slides**

Let us show you a brand-new idea in steel filing cabinets—a perfected slide which permits the drawers to be pulled out and pushed in with little effort and less noise. It does its work astonishingly well. Drawers may be choked-a-block with papers that weigh a hundred pounds, yet out they come and in they go without sagging, sticking or banging. Other things which we should like you to examine are:

- Steel port cabinets.
- Steel counter tops—combinations of card and filing cabinets forming a perfectly practicable counter.
- Steel storage shelving—for books and storerooms.
- Steel record racks—for hanging ledgers, etc.

Please don't tell us, "I am not in the market for any office equipment at present." **YOU WILL BE, SOON.**

**Library Bureau**  
Manufacturing distributors of  
Card and filing systems. Unit cabinets in wood and steel.  
316 Broadway, New York

Suggestive treatment of illustration, emphasizing only one feature described

creation. The suggestion is all the public wants now in plays, problematical as they are. This is the modern state of consciousness. It appears in literature, on the stage, in music. It must appear in one's judgment of pictures.

To a student familiar with the history of painting, even

casually, there is a great lesson to be learned in this regard. Epochs of painting that produced masterpieces are not those that produced in each masterpiece every technical fact. The more realistic a school may grow, the softer and more ephemeral become its types and the less decorative the finished product.

In current times it has been quite a custom in using, for example, the pretty girl before referred to, or any other similar thing, to retouch and work over detail after detail, taking out character and putting in softness and artificiality. The result which this treatment tends to produce is the failure of the illustration to fulfil its functions altogether. The illustration has become a statement of fact; and suggestion, clogged by the fact, has degenerated into a secondary, senseless pretense, which is not art.

#### Decorative Illustration.

—The other method of using illustration is the one with which facts, or at least minor facts, are subordinated to the decorative idea. This type seeks by the choice and arrangement of the facts to be shown, the colors used, the forms and

lines employed, to create a decorative plan suggesting facts and qualities at the same time. In addition to facts and general qualities, it seeks further to create an atmosphere of aesthetic pleasure through its choice and arrangement. This is the ideal type of illustration as to treatment. Broadly speaking,



This is no run on a bank, but you can bank on a run on these suits at \$--

Yes, all this season's make, all up to our regular standard.

Instead of spending the money in big newspaper space we're giving you the money--\$3. to \$5. saving to you on every suit.

Poster treatment of illustration; vigorous motion for attention value and interest

it is called the poster idea. This is a somewhat incomplete term, since it may be applied to other things. At any rate, it is a type in which flat tones or design take precedence over unimportant fact. When illustrations are properly comprehended, this form of treatment will supplant the former one and mere pretense, with its sentimental associations, will pass into the background.

**Relation of Illustration to Other Elements.**—A word should be said in regard to the placing of the illustration in its relation to other matter within the display. Let us illustrate with the car-card. If we consider the car-card divided into two equal parts by a vertical line, left- and right-hand parts, it is sometimes the custom to place the illustration at the left, facing out. This calls attention, by gaze, to the advertisement next the one in which the illustration is found, and is bad form. On the other hand, it sometimes happens that the illustration is placed in the right-hand half. If it faces out, it is still worse. If it faces in, it is better, but very often takes attention entirely from the copy at its left and the observer, who naturally reads from left to right and whose attention is carried in that direction, passes from this illustration to the next card without ever seeing the copy.

What is true of the car-card is true in other fields under similar circumstances. If the function of the illustration is to attract attention, stimulate interest, and bring conviction, it must be placed where it will as nearly as possible accomplish these three things. In magazine and newspaper layouts, cuts frequently appear too low down, or after the points have been made. This means either that they are not needed, because the points have been made, or that they may, unless very carefully chosen, lead the observer into another field of thought and destroy the sequence.

Sometimes when the illustration is suggestive enough or

strong enough in idea, quality, and art feeling, it is possible by its proper use to lessen the amount of copy needed. It frequently occurs that fewer words may be used because of the illustration's appeal, and sometimes fewer illustrations may be used because words are sufficient.

**Functions of Illustration Summarized.**—To summarize a moment—the function of the illustration is to convey facts and qualities and create a mental condition through suggestion. Suggestion should play a much more important part than statement of fact in all places where quality is of any importance. Generally speaking, words are about as effective in conveying abstract ideas as pictures are; this is an important point. Under ordinary circumstances the first use of the illustration is to supplement the copy and in order to do so, in any sense, it must be relevant to the copy.

The second reason for the use of the illustration is based on the psychology of human appeal. People are more interested in persons than in things. "Persons," however, is not a sex term. The advertising of face powder, hose, paving stones, and caskets by means of a female head or a female figure, as an attention-getter, should not be regarded as illustrating human-interest appeal.

The third function of the illustration is to make a more general and far-reaching appeal than words can. Because of the impersonality of words, because of their abstractness, they cannot, except in very rare instances, stir the emotions with the same vigor and zeal that pictures do, and it is, of course, the emotions that create the mental atmosphere desired in much of our advertising display.

Atmosphere is indeed an indefinite word, but it is not so difficult to describe in this connection when it is seen in this way. Anything which is presented to consciousness through the senses, if sensed at all, creates a mental state of pleasure,

Patented Removable  
Steel Arms



Steel arm, removable type,  
showing rabble section partly removed.

NOTE—These arms can be quickly and easily removed from the outside of the furnace without materially interfering with the operation of this furnace.

Air Cooled  
and  
Temperature  
Controlled

# The New Herreshoff Furnace for Roasting Ores

It utilizes all waste heat. No slagging on the hearth. This company knows the economy of this furnace. We have used it for years. We want you to put your roasting problem up to us and get the benefit of our long experience. Do it now.

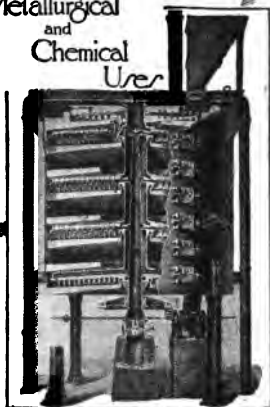
Furnaces Made in  
Various Sizes  
Write for Catalogue

GENERAL CHEMICAL COMPANY  
HERRESHOFF FURNACE DEPARTMENT B  
25 Broad Street New York, N. Y.  
PACIFIC FOUNDRY COMPANY  
109 and Harrison Streets San Francisco, California  
Pacific Coast Agents

40%  
Greater  
Capacity

The air-cooled arms of the new Herreshoff Furnace are hollow and through them a forced draught of air is circulated from the central shaft. Besides maintaining the strength of the metal this effects the preheating of air used for combustion. Thus is the temperature of the roasting process regulated and the efficiency of the combustion increased, making the capacity, per foot of hearth when compared with the ordinary type 40 per cent. greater in

for Metallurgical  
and  
Chemical  
Uses



Magazine page, material badly selected, badly grouped, badly placed,  
too mixed in kinds

pain, or indifference. It is rarely wise, in advertising, to create the condition of pain, or fear, except indirectly in the case of patent medicines and other articles that are bought only because of fear. It is generally wise to create as pleasant a mental condition as possible.

The illustration may be used effectively to create mental states which really are the atmosphere of the individual; for we are pretty nearly what we think we are, and we do as nearly what we feel like doing as we can. This mental state, created by the presentation of qualities to consciousness, is atmosphere. It is a mistake to think, because people are poor, somewhat uncultivated, and apparently unrefined, that they more readily buy things which are as poverty-stricken and illiterate-looking, or badly formed, as they themselves appear to be. People like to be thought better than they are, and the atmosphere that recognizes this fact is more likely to produce results than the one which assumes that everybody must be met exactly on his own level. People are often much better than they seem and often understand and enjoy much better things than they appear to.



## CHAPTER XXV.

### ORNAMENT

**Ornament Defined.**—The term “ornament” is applied to certain forms which have been evolved, or are being evolved, with decorative intent. The aim of ornament is to strengthen or define structural lines and to add beauty through a unity with the thing upon which the ornament is applied. Every period in history has evolved its own ornament types, with the same sense of desire for beauty and the belief that ornaments would realize this end. Sometimes beauty has been the result; sometimes the most intense ugliness has come out of both the making of the ornament and the bad use of it after it has found expression.

**Decoration as Distinguished from Ornamentation.**—The first step in understanding ornament is the clear distinction between the terms “decoration” and “ornamentation.” The ornament itself may be good and the result of its use bad; or, the ornament itself may be fairly good and the result of its use extremely pleasing. There are then two distinct things to realize—when ornament is itself beautiful and when it is decorative in its use.

The chief purpose of decoration is to define or strengthen construction or structural lines. This presupposes a made thing upon which decoration is to be placed. Bands or stripes around a rug define its edges and sometimes add beauty to the rug. They break the surface, occasionally introduce pleasing shapes and sizes, vary the color, and altogether add charm to the rug. This is a decorative use of ornament. Curtains which hang at the windows, straight, in harmony with the

window casings, door casings, or other vertical structural lines, and have a pleasing color and pattern, form a decorative window idea. Two long candlesticks on either end of a mantel,

**A Few Border Arrangements**

A Souvenir of the Course on "Advertising Arrangements" conducted by FRANK ALVAN PARSONS under the management of the New York Advertising Men's League

Composed and Printed by  
**WILLIAM GREEN**  
627 West 43d Street, N Y

**For Holiday Gifts**

The Popular Shop Presents  
The Following Suggestions

At \$1 to \$5 Sole Pilgrims to  
Petersen, Dag Crutman, Foster  
Candlesticks of Pottery, Willow  
Scrap Baskets, Velvet, Couch  
Pillows, Brass Candle Holders,  
Velvet Cushions, Wicker Chairs,  
Mullin Stands and Old Pottery

Ready For Immediate Shipment

**Joseph P. McHugh & Son**  
NINE WEST FORTY-SECOND ST  
OPPOSITE LIBRARY, NEW YORK

**For Holiday Gifts**

The Popular Shop Presents  
The Following Suggestions

At \$1 to \$5 Sole Pilgrims to  
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Candlesticks of Pottery, Willow  
Scrap Baskets, Velvet, Couch  
Pillows, Brass Candle Holders,  
Velvet Cushions, Wicker Chairs,  
Mullin Stands and Old Pottery

Ready For Immediate Shipment

**Joseph P. McHugh & Son**  
NINE WEST FORTY-SECOND ST  
OPPOSITE LIBRARY, NEW YORK

A succession of borders in several lines

1. A fairly adequate support
2. Lines become distracting and conflict with copy
3. Lines dominate

in harmony with the structure of the mantel, making stronger the structural lines because of repeating them, cause a decorative effect. Carving, restrained or confined between certain lines, may add strength and beauty to the structure of a cabinet

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Velvet Cushions, Wicker Chairs,  
Mullin Stands and Old Pottery

Ready For Immediate Shipment

**Joseph P. McHugh & Son**  
NINE WEST FORTY-SECOND ST  
OPPOSITE LIBRARY, NEW YORK

A succession of borders inclosing a well arranged copy

1. Line too weak
2. Line too strong
3. Line about adequate

or a chair, or, by loose and unintelligent placing, may weaken the structure and make a chaos instead of a chair back or cabinet front.

Often it happens that one admires a piece of bric-a-brac, curtain material, a pattern in a rug, or a bit of historic ornament, and imagines that he can place this where he likes,



A succession of border lines

1. Showing how placing of strong line leads attention both out and in
2. Showing placing of strong line so as to direct attention in only
3. Showing lines too far apart and their scattering effect

as he likes, with anything he likes—and the result is decoration. This is not so. This is ornamentation. It is the exploitation of ornament for the sake of showing the ornament.

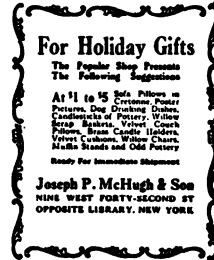
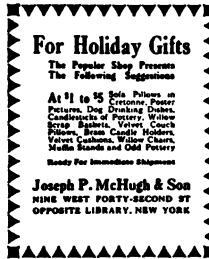


Showing set of borders

1. With corners too strong detracting from copy
2. Better balanced, but corners in line form a different motif and by contrast remain too strong
3. Showing how wavy line contrasting with copy demands the whole attention

The result is usually in bad taste. Decoration exists not only to strengthen structure but also to make more beautiful the object upon which it is placed. Ornamentation exists to ex-

plait itself at the expense of the objects with which it is associated. It would be well to keep this in mind in arranging the



A set of borders in which (1) shows the distracting effect of movement outward. (2) shows the concentrating effect of movement inward. (3) shows the use of the French motif and its decorative effect badly used to express general merchandise

interior of a house or selecting materials for clothes, as well as in the question of advertising display.

**Sources of Ornament.**—There are two distinct sources, or fields, from which ornament is drawn—the field of nature and the field of abstraction. Naturalistic ornament proposes to express something in nature as nearly like the original thing as is possible to the medium of its reproduction. At various times in the history of art development the extravagant love of nature or the belief in its beauty under all circumstances has led people to exaggerated ideas of the importance of representing nature in all places, in all materials, for all purposes. This seems ridiculous on the face of it. While it might be possible to tolerate a wax rose, it is unendurable to think of a hair one or a shell one. Tin and iron scarcely lend themselves to the subtleties of natural floral textures. Paint, with all its possibilities, fails to do justice to the beautiful lily, even when the so-called artist applies it to the dinner plate, the sofa pillow, or the wall paper. The misconception of the possible terms of nature is legion, but in most historic periods this has been an

important field from which decorative motifs have been chosen.

The second type of ornament is taken from the field of abstraction. This means that forms have been created with lines, spaces, spots, and colors, the results of which have aimed at pure form beauty and the attempt to arrive at this without its bearing any resemblance to anything that ever had life. The Greek did this largely. The Saracenic school, because of religious prejudices, evolved a system of interlining ornament wholly free from the naturalistic idea.

There is a class midway between these two, called conventional ornament. The source of this class is nature, and the result is a modified form of the original better suited to general use than the actual representation of nature itself. Ruskin has said, "Conventionalism is man's expression of nature in his own materials." This means that conventionalism is the adaptation of natural motifs, floral and animal, to the individual material in which man intends to represent it. Liberties are taken with the actual form, size, and color. Parts are added or taken away. Colors are harmonized through law. Lines are constructed and bent to circumstances, both as to the space they will fill and as to the material in which the design is to be worked. It is bad art to try to represent a flower as it really looks, on wall paper, a rug, or a china plate, but the general idea of form, size, and color may be so arranged and modified and structurally placed as to become a true decorative idea. This middle type, the "conventionalized ornament," is in quite general use.

**Historic Ornament.**—At this particular point it seems best to discuss for a moment the historic ornament idea, because this kind—whether naturalistic or otherwise—has been and is in the printing trades a good deal the vogue. Type books have been sent out with ornament taken indiscriminately, appa-

rently from any place and every place, and printers have taken these traditional motifs to be "real art," using them for borders and in other ways where ornament seemed desirable, or where the client was willing to have his paper used in that way.

A "period" in art is an epoch in which the activities of a people are dominated by one master mind. In monarchical countries until very recently this has been comparatively simple. In France the art was the art of Louis this or that, really dictated by the women of the court and their followers. The

## HOTEL MAJESTIC



A perfectly organized service—freedom from the usual restrictions caused by lack of space—and a quiet and reserved atmosphere which is just as much a part of this hotel as the structure itself, give The Majestic first claim for exclusive Receptions, Weddings, Parties and Dansants.

Three magnificent Ballrooms.

J. CHARLTON RIVERS, Managing Director.

**72<sup>nd</sup> Street & Central Park West**

Illustrating good balance of copy and illustration. Abstract border

older periods, like the Greek, Roman, Saracenic, and Byzantine, have expressed actual ideals of life, religious, political, and social. These ideals have been expressed, like the later ones, in architecture, painting, sculpture, pictures, literature, and in ornament.

It will be clearly seen that ornament must be as truly the natural, spontaneous expression of ideas as is architecture, music, or literature. The ideals and activities of the time find their permanent form often in ornament. Take the Gothic period, for example. A cathedral would be meaningless without its ornament. The cathedral is symbolic of the greatest

religious enthusiasm the world has ever known. Every detail of its ornament is symbolic of fact and fancy connected with medieval religious life. No part of it was for show, and no part of it without a meaning. The Greek period represents much the same spirit, with the development of pure form beauty as an ideal instead of the spiritual ideal of the Gothic era. Nowhere in the history of ages is there recorded a more devoted and live interest than that of the Greek in the development of this pure form ideal. These are but two of the many types of ornament which have been the result of the normal activities of nations, based upon the concentrated ideals in which they lived. This makes ornament not an effort of show, but the actual, living representation of ideas. Many of these forms are still used and still retain their original significance, and this fact must be recognized.

An amusing illustration of the failure to catch the spirit of a period was seen in a single group of advertisements with borders of the Louis XV period. This was a period more unstable, frivolous, untrammelled by convention, and ungoverned by restraint, than any other period since the fall of the Roman Empire. Its ornament is largely composed of rococo motifs, curved and twisting, sinuous and sensuous, non-structural and moving, dainty and effeminate, wonderfully worked together in columns of writhing unstableness. Borders precisely the same in their origin and much alike in appearance, taken directly from this period, were found around pages on which were advertised vanity-boxes, printing machinery, paving stones, and caskets. While there may be a connection between the first and last of these and the ornament used, there seems to be very little between the second and third.

Although some of the historic periods have lost their significance somewhat, there is always a decided feeling of certain qualities in ornament which makes it impossible to use it indiscriminately.

**Ornament as Applied to Borders.**—One of the most familiar applications of ornament in advertising is that of border use. At present there is almost an epidemic of borders. They vary from a single line to five or six lines, from the Greek fret to the Gothic trefoil, from black to white, through the entire range of the spectrum. Because of this we will consider first the function of the border itself.

The general form of the printed mass upon the page has been so bad, the edges so ragged and disconnected, that the border has very likely been the natural step between this chaotic mass and the constructive handling of edges which is rapidly coming into use. By placing a line or some border arrangement around the page and outside the copy, an apparent unity has been produced when otherwise the page would have been an unorganized mass. The first function of the border is to sustain the material, help to make it structural, and make it appear to belong together and also to the edge of the paper. In this the border has done a great work.

The second function, unless the border is a purely abstract one like a line or a Saracenic motif, is to express an idea. It sometimes

**Shoe Facts**

The insides of our boots have no wrinkled or bunched lining to mar one's foot comfort. Neither are the leathers strained or weakened. They are full cut and hand-stitched without stretching.

Compare any of our products with the original last, and you will find it absolutely accurate—the hand-sewing holds it fast to the "mould." This is not true of machine-made shoes.

*Dress Pumps and Sports Boots in large variety.*

**MARTIN & MARTIN**

SHOEMAKERS FOR MEN AND WOMEN  
1 East 35th St., New York

An arrangement showing border, sides and bottom well sustained, consistent though a little strong. Top inconsistent in line motif and feeling



happens that a fact which is expressed in copy or illustration may be repeated in border form, thereby strengthening the appeal. Often a border creates a mental state, the quality of which is exactly the one you wish to have understood by your illustration or your copy. Take, for instance, the Louis XV border and the vanity box. The very shapes and sizes of the ornament suggest powder-puffs, frizzes, mirrors and the like. When a border can do this successfully it is well used. This is really, then, expressing a fact or creating an atmosphere.

Allowing this to be true, there are certain cautions which it is necessary to observe in the use of borders, or their efficacy is destroyed. Since the border is used to harmonize the copy with the edge, sustain it and make it stronger, it must in no case be itself stronger than the copy. This is the same principle as that of the picture-frame. Whenever a picture-frame makes a stronger appeal than the picture, the frame is bad. If the advertising copy is of any account, let it seem so by being stronger than the border which surrounds it.

Furthermore, unless the border can be made to express the same idea that the rest of the display expresses, it is very desirable that it be kept purely abstract, that is, in line or shape without the suggestion of historic style or of a natural unit. An irrelevant border is as bad as an irrelevant illustration and sometimes in even worse taste, because ignorance as to the meaning of ornament is less excusable than one's undying belief that he must love pictures of anything whatever. We have inherited that tradition.

**Initials and Other Applications of Ornament.**—A second use of ornament is seen in the disposition to use extravagantly what are known as ornamental initials. They are of all shapes, sizes, periods, colors, and forms, and represent in their aggregate probably the most atrocious combinations the mar-

ket affords. Whenever the ornament becomes more attractive than the letter itself, so that it is difficult for the mind not only to select the letter but to connect it with the rest of the world, the use is not in good taste. It seldom happens that an initial letter which occupies more than three lines of space, from top to bottom, can be successfully used. The letter itself should be, of course, near the top, so that its top is horizontal with the first line of print.

Function precedes looks in its importance, in the field of advertising display as in other fields. We are not bound by tradition to accept and use any and all forms of decorative initials even though they were developed by the monasteries in mediaeval days. There was plenty of time for such things in those days and the object for which these things were designed was entirely different from the object of their use in present-day problems.

#### Head- and Tail-Pieces.—

The third important use of ornament concerns what we shall call head- and tail-pieces and "space-fillers." It has been the custom to select pieces of ornament, frequently triangular, turn

**K:C**  
(Founded 1886)

## Oriental Rugs

¶ Rugs whose authenticity is vouch'd for by the great importing house of Kent-Costikyan, Inc.

¶ Thousands of Small Rugs and hundreds of Room Size Rugs and Rugs in extraordinary dimensions selling at less than wholesale prices.

Mail Orders Filled.  
**KENT-COSTIKYAN**  
Incorporated  
8 West 38th St.  
New York City

Arrangement whose border in style and feeling is in keeping with goods advertised. A little too strong for text

them upside down, and attempt to fill out a page half-filled with copy. Worse practices are prevalent, of dropping in a clover leaf, a dot, a small rose, a trefoil—perhaps repeating it to fill out a line. These practices of introducing ornament heterogeneously to fill out space are distracting and tawdry and in bad taste. Silence is golden. Blank space is equally eloquent. Good form demands dignity, and the copy should ordinarily speak for itself. The most pernicious use of ornament is in its introduction into spaces of this kind and on pages otherwise unblemished. Ornament is effective only when it is needed and when it bears a distinct relation to the other materials with which it is used.

## CHAPTER XXVI

### TYPE PRINCIPLES

**Line Meanings.**—Before attempting to consider type faces it will be profitable to examine briefly the meaning and significance of the various kinds of lines of which they are composed.

Words are abstract symbols having meanings only as we have so decreed by choice and use. Lines have much the same history. Primitive races, in their hieroglyphics and other language forms, used lines to express ideas of both fact and quality. The Egyptians expressed a regiment of soldiers standing at rest, by a row of vertical lines. Grain and forests undisturbed by wind were represented in the same way. Flat objects, such as a river, prairie, or the ocean, were often represented by straight horizontal lines; while waving grain, ocean waves, persons in motion, and other activities, were represented by oblique lines. The seemingly inherent tendency to use lines to represent various quiet and active positions has led to a feeling for these expressions in persons seeing such line forms.

Lines may be said to be of two kinds: straight and curved. The straight line is the shortest distance between two points and, as the definition signifies, it is direct, forceful, structural, determinate in its character and feeling. The curved line, which changes its direction at each point, is less direct, non-structural, and decorative in its character. Furniture constructed on curved lines has not the same feeling of security as that built on straight lines. This is equally true in architectural construction—except in the case of the arch. It is true in type faces.

**Straight Lines.**—A straight line in a vertical position was used by primitive people to express such qualities as growth, unrest, aspiration, repose in gravitation, and dignity of position. The same line when horizontally placed has indicated



rest, repose, sleep, death, and has represented water level, flat land, and the like, in concrete forms. The oblique straight line has represented action. It has the feeling of unrest, instability, and creates the idea of lack of harmony with the law of gravitation.

**Curved Lines.**—Curved lines are of three classes, which should be studied carefully that one may feel at once the significance and possibility in each of the curves whenever it enters into the contour of any made thing.

The circle is a plane figure bounded by a curved line every point of which is equally distant from a point within called the center. An

Bad taste in mixing many types. Main body of type well chosen to express fashion's frivolities

arc in this bounding line is the most monotonous curve we have. Wherever it is taken, however great its magnitude, it changes its direction at every point in exactly the same way that it does at every other point. Sometimes, of course, this is desirable, but for decorative purposes and subtlety of feeling

the curve of the circle is less desirable than the other types. The bounding curve of the ellipse changes its direction differently from one extreme of the minor axis to the adjacent extreme of the major axis, but changes in a like manner between the same extreme of the minor axis and the other extreme of the major axis. This curve is less monotonous than that of the circle; therefore more subtle. The oval is bounded by a curve which changes its direction differently at every two points between one extreme of the major axis and the other. This gives a curve of exceeding grace, subtlety, and interest, and is the curve upon which the most interesting and beautiful curved line objects are built.

All these kinds of lines are found in their innumerable variations of combination and thickness in type faces.

**Standard and Decorative Types.**—The supreme importance of having a knowledge of form as a medium for expressing ideas has been already discussed. In no field is there a greater chance for exploitation of this idea than in the field known as “type forms.” Every letter of every type should convey in itself not only a feeling of fact but a feeling of quality, which no other type of any kind could exactly express.

In discussing this subject, let us first see type, or letters, divided into two classes, the first class of which we shall call “fixed forms.” By this we mean such type as has been standardized and cast and is used in general book, newspaper, magazine, and catalogue work. Because these are fixed in form and abstract in their nature they are, of course, standardized in shape; they are also standardized in quality.

**Four Schools of Type.**—There are almost innumerable varieties, or “faces,” of standardized type that have been designed by the various type-founders. New ones are being added to the list every year. All of them, however, may be

grouped in four schools, according to their general characteristics and the source from which they derived their inspiration.

Gothic has its letters of block form, with the line of the same thickness throughout, and the curves and angles all regular. The letters have no ornaments or "serifs." Naturally the school is very small, and its usefulness is limited to a narrow range.

Old English or Text resembles the lettering used in old manuscripts and retained with some modifications in much of modern German printing. This old lettering was executed with brush strokes rather than with a pen; consequently there is some distinction between the wide lines and thin lines in the composition of each letter, and there is opportunity for some ornamental variation.

Script is a frank imitation of handwriting. The possibilities of variation are wide, but the actual use of script is greatly limited by the fact that handwriting is no longer used to any extent for business letters or other messages, and hence the chief reason for printed matter that resembles handwriting has disappeared. Script, moreover, is somewhat less legible and much less generally practicable than other types.

Roman is by far the most important class and is, in fact, used more extensively for advertising purposes than all the others combined. Many of its earliest exemplifications are to be found in the art of the stone-cutter. Its characteristics are the combination of thick lines with thin lines, of uniform lines with shaded lines, and the use of "serifs," or ornamental projections. These elements give ample range for many variations in design. In the general class "Roman" are included most of the famous and widely used type faces, such as Caslon, Cheltenham, Bookman, Scotch, and Bodoni.

**Old-Style and Modern Faces.**—It is customary to refer to Roman type faces as "old-style" or "modern." The chief dis-

tion, and the one most quickly recognizable, is that in "old-style," or antique, there is no great difference between the heavy and the light part of the letter, whereas in modern Roman faces the difference is pronounced. Some of the modern faces have very heavy shading combined with the thinnest hair lines. Bookman represents the old-style branch, while Bodoni is extremely modern.

The more popular type faces, such as Caslon and Cheltenham, really comprise many groups of faces, linked together by general similarities, but differing in minor particulars. Thus, the Cheltenham family includes Cheltenham old-style, Cheltenham wide, Cheltenham bold, and Cheltenham italic, as main varieties, with several others of less importance, such as condensed and extra condensed, extended and extra extended, etc.

Mastery of the possibilities of type requires long study and practice. One who will give some thought to the fundamental line qualities, however, will soon be able to avoid using type faces that fail to express the facts and qualities intended. He will also discover some of the practical limitations of different faces. Cheltenham old-style, for instance, will be found very compact and economical of space, but lacking in grace and subtlety. Caslon will seem safer and more readable, though perhaps ultra-dignified. Scotch will appear livelier and less monotonous in color. Bookman and Antique old-style will afford excellent legibility, especially on rough newspaper stock, where Bodoni and other type with light hair lines would have a tendency to blur and lose the delicacy that gives them charm under other conditions.

In view of the fact that the copy in words must be set in type, it is obvious that the choice of type for legibility, feeling, and decorative quality, is a most important factor in insuring that the impression made shall be the one intended by the advertiser. Fortunately the range of standard type faces is



wide enough to afford the possibility of securing almost precisely any combination desired.

**Hand-Made Type.**—If the problem is one in which the letters may be hand-made or particularly made for this special problem, the situation is infinitely more interesting. In advertising the frivolous objects in theatrical make-up, or woman's lingerie, letters may be constructed uniting straight and curved lines in such proportions that on the presentation of the word "lingerie," or "theatrical make-up," or "false hair," one is obliged by very virtue of the letter form to visualize the object advertised.

The effort to design type which shall perfectly suggest the idea has been the reason no doubt for many new types which have been put on the market in the last few years. It should be remembered, however, that not all things new are decorative, nor is it desirable to overdecorate anything, even the page on which type is the decorative feature. And it must further be borne in mind that the same formula which expresses frivolity, insincerity, and change, cannot express stability, dignity, and repose.

**Type Emphasis.**—The question of italics as a means of emphasis naturally presents itself as a factor in type use. Tradition has declared that italics shall be used to make stronger or more forceful a word or phrase. It seems well at first to see in what other ways the same effect may be obtained. A word may be effectively underlined when this is not done too often. It may, however, happen so often that the page becomes a spotted mass. Sometimes a stronger type face may be used, thereby emphasizing the important word. If this occurs many times the page becomes unbalanced, or is likely to express the same spotted appearance as in the use of underlining. Capital letters throughout the word produce the same

I  
N  
E  
B  
R  
I  
E  
T  
Y**Strength****CHEAPNESS****common sense***femininity***Severity****A N T I Q U I T Y****DIGNITY**

Showing how styles in type suggest by their form the prime quality which they represent (by courtesy of Benjamin Sherbow)

effect, sometimes pleasantly and sometimes awkwardly. When any of these three forms of emphasis is used, however, greater strength is certainly obtained. In each case the word actually appears stronger for the change. When italics are used, however, the result is quite different. The word which is italicized is actually weakened, not strengthened, by the change of type.

It will be noted, by the way, that if very many italicized words appear on the page the effect is much the same as one sees on

# “CRAFTSMAN”

(Trade Marks Registered in U. S. Patent Office)

Furniture

Furnishings

Fabrics



Metal-work

Leathers

Needlework

are on sale at the warerooms of our associates in the

Illustrating a type whose feeling in form is similar to the idea expressed.  
Trade-mark well placed but underlining unessential.

a pond with very thin ice and many holes made by stones or other missiles. The page as a whole is greatly weakened by the general use of italics.

It will be seen from this discussion, surely, that an extravagant use of any form of type emphasis is bad taste and that there may at least be a variation from the accepted form of italic use.

It will be found helpful here to refer to the psychological principles involved in the use of type. These were presented in Chapter XI.

**Summary.**—It is the purpose of this section to awaken a keener interest in the possibility of the selection of type when expressing fundamental ideas of quality in objects. Too long has type been—as color has been—just a matter of like and dislike. Too long have people worshiped at the shrine of the individual who created the type. And far too long have

printers ignored the possibility of this form of abstract language expression. If one becomes interested in working out the possible qualities which type may express he at once sees its supplementary power as an element in advertising display. Surely a larger harmony exists in any advertising layout when the copy, the form, the color, the illustrations, the ornament, and the type, speak the same thing at the same time. Here then are five distinct elements of the language of advertising display, each element of which is capable of expressing its own ideas and functions and each capable of supplementing the ideas and functions of each of the others. Type is no less important than color or form.

This is Twelve point Caslon Old Style

**This is Twelve point Caslon Bold**

This is Twelve point Cheltenham Old Style

This is Twelve point Cheltenham Wide

This is Twelve point Scotch Roman

This is Twelve point Bodoni

**This is Twelve point Bodoni Bold**

This is Twelve point Bookman

**This is Twelve point Gothic**

**This is Twelve point Old English or Text**

*This is Twelve point Script*

A few specimen type faces

## CHAPTER XXVII

### LAYING OUT THE ADVERTISEMENT

**Functions of the Layout.**—It is always difficult, and often impossible, to explain verbally to the printer the manner in which it is desired to display an advertisement. For this reason, the builder of the advertisement should be able to make at least a rough layout, or sketch, which will indicate how the advertisement is to look when finally printed, and will at least suggest the means whereby the result is to be accomplished. The layout is also valuable to the advertisement-builder himself in enabling him to test in advance the soundness of his plan, so that waste of valuable time and materials may be avoided.

Technical skill in drawing is not essential to the making of a layout, but such skill is naturally an asset. If the advertisement is to contain an illustration, it is helpful to place before the illustrator a drawing, however crude, that will show the position of the various characters and the direction of their movement and gaze. It is also helpful, in visualizing the printed matter, to have the main display lines hand-lettered in a style that approximates the type face it is proposed to use.

Lacking such skill at drawing and lettering, the beginner may produce a very satisfactory substitute by means of a pair of shears and a jar of paste. He can cut from one advertisement an illustration of the size and style he intends to use; from others he may obtain display lines of type faces he has selected. This method, moreover, makes it unnecessary to know the names of the type faces or the technical descriptions of the borders, ornaments, and other printing materials. Some experienced copywriters make all their layouts in this manner,

even after they are thoroughly familiar with printing technique.

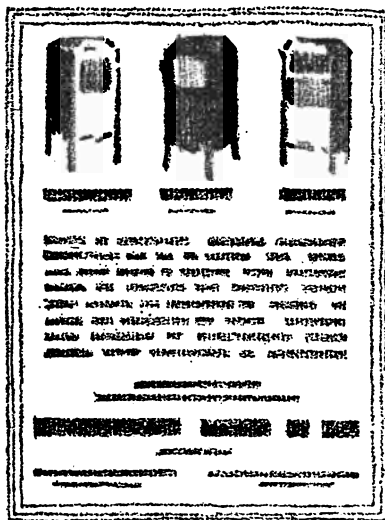
As there are two purposes in making a layout, there are two kinds of layouts. The first is sometimes called the "layout in mass" and is not intended for the use of the printer. It merely shows the general appearance the advertisement will have, so that its impression may be tested from the standpoint of form, balance, unity, and the like. The second is the working layout, from which the illustrator, the type compositor, and the other technical specialists, may obtain definite instructions for executing their several parts of the work. It is possible, of course, for one layout to serve both purposes, and the expert generally contrives to make his layout in this way. The beginner, however, will find it better to make two separate layouts.

**The Layout in Mass.**—Consider first the layout in mass for an all-type advertisement. On a sheet of drawing paper measure a rectangle the exact size and shape of the space the advertisement is to occupy. If it is to have a border, draw this with a soft pencil. Plain-rule borders can be represented exactly; fancy borders can be shown by blocking roughly to the proper width and to the degree of grayness or blackness the border is to have, without attempting to reproduce the design.

Now estimate the space the type matter should occupy. Refer to the principles of margins, to make sure that white space is allowed in the right amount and correctly proportioned at the bottom, the sides, and the top. When these margins have been determined, it is well to indicate them with a very faint pencil line which can later be erased.

Decide where the display lines are to be placed; and how heavy they are to be. It is not necessary to letter them; simply block in with the pencil the space they will occupy. The

width and blackness of these masses should indicate the relative height and boldness of the display type. Initial letters and ornaments may be shown in the same rough way. Finally



Rough "layout in mass" for a newspaper advertisement (by courtesy of C. Hayes Sprague)

draw in rows of parallel lines to show the text matter, using broad lines rather far apart for the larger type, and narrower lines, close together, for the smaller type. Remember that type in masses looks gray, not black, and make sure that your page gives that impression.

**Testing the Display.**—As you look over this layout, you immediately discover that your border is too heavy, or the base of your advertisement too weak; that you have not secured balance, or that your display

lines are too numerous. These faults can easily be corrected. Many a badly displayed advertisement would never have appeared if a rough layout in mass had originally been made of it, for the faults would have been discovered and removed then. After the type was set, it was allowed to stand, either because there was not time enough to reset it, or it was not considered necessary to incur the added expense, or the one responsible was unwilling to admit his mistake.

If the advertisement is to contain illustration or color, the principles of making the layout in mass are essentially the same. There is practically no attempt at exact representation; the purpose rather is to produce something that will give the

same general impression in respect to size, arrangement, color, intensity, balance, and the like. After a little experience, one can as readily determine from the layout in mass as from the finished advertisement whether the illustration is of the right size and well placed with reference to the type matter, and whether the color mass is harmonious and of suitable amount and intensity.

What is even more important, such a layout often is sufficient to indicate the unity or lack of unity of the display as a whole. The most common fault in advertising display is too lavish a use of materials. Rarely are all the elements of display needed. Often copy and type are enough. Sometimes copy and illustrations say all that can be said. One color added to black is usually all that can be used advantageously. To know what to reject is as important as to know what to select.

**COLUMBIA** **SONORA** **EDISON**  
Gramophone "Clear as a Bell" "Diamond Disc"

You can buy any one of them here. Hardman House offers a representative assortment of these three wonderful instruments—and the privacy of main-floor Concert Booths for comparative judgment. You are welcome at Fifth Avenue's Phonograph Headquarters. Drop in today. Convenient terms if desired..

A COMPLETE LINE OF  
COLUMBIA AND EDISON RECORDS

**HARDMAN, PECK & CO.**  
Founded 1842

433 Fifth Avenue, New York (Between 36th and 38th Sts.) 47-54 Flatbush Ave., Brooklyn (Front Building)

Well-balanced and dignified newspaper advertisement.

**The Working Layout.**—With the layout in mass satisfactorily arranged, it is a comparatively easy task to make the working layout. Here exactness in all details is essential, and specific directions for the selection and arrangement of each part of the material must be given to the printer. These directions should always be in the margin and may also be in red ink or blue pencil to distinguish them more sharply from the copy. A simple border can be drawn in with pencil or pen.





**Type Measurement.**—It is even more desirable to obtain some knowledge of type measurement. The method almost universally used today is called the point system. The popular sizes for text matter are 6, 8, 10, and 12 point. For display lines 14, 18, 24, 30, and 36 point are often used, and occa-

[illegible]

Newspaper page with an ideal arrangement for attention, interest, and space distribution

sionally 48, 60, and 72. Seventy-two points make an inch. Hence, an inch of space will contain 12 lines of 6-point type, 9 lines of 8-point type, 6 lines of 12-point (or pica) type, and so on.

It should be noted that the face of the letter is not quite so large as the body of the type, as there must be at least a narrow line of white space between two lines of type. Often this narrow line is not considered enough of a separation to

make reading easy, and a wider separation is effected by the use of leads (pronounced "leds")—narrow strips of metal less than type-high, which do not show in printing. These leads are usually 2 points thick, though 1-point and 3-point leads are sometimes used. Where simply "leading" is specified, 2-point leads are understood. It can readily be seen that 10-point type leaded fills as much space as 12-point set solid.

In nearly every advertisement there is a problem of type measurement to be solved. Copy of a certain length is to be inserted and it is necessary to find out in what size of type it can be set, or else a certain size of type is determined upon and it is necessary to find out how much copy can be allowed. In either case the size of the space may be calculated in square inches and reference may then be made to a table showing the number of average words that will go in a square inch. The number, of course, varies with the type face selected, as well as with the size, because some type faces occupy more space than others, or, as it is commonly stated, are more space-filling.

**Table of Type Sizes.**—The following table includes some of the more commonly used faces and sizes.

#### APPROXIMATE NUMBER OF WORDS PER SQUARE INCH

Faces of Type	6 Point		8 Point		10 Point		12 Point	
	Solid Leaded		Solid Leaded		Solid Leaded		Solid Leaded	
Cheltenham O. S. . .	62	45	38	29	24	20	16	14
Century O. S. . . .	54	40	30	24	21	18	14	12
Caslon O. S. . . . .	54	40	32	25	22	19	14	12
Bodoni. . . . .	54	40	32	25	22	19	15	13
Roman. . . . .	52	39	30	24	22	19	14	12
Scotch Roman . . .	50	37	30	24	22	19	14	12
Caslon bold . . . .	50	37	28	22	18	15	13	10
Antique O. S. . . .	45	34	28	22	19	16	13	10

By means of this table it is possible to determine either the amount of copy, the amount of space, or the size and face of type, provided the other two factors are known. Thus, if the copy contains 475 words and 20 square inches are available, it may be set in 8-point Scotch Roman, Caslon, or Bodoni, leaded; or in 10-point Cheltenham O. S., solid. If it is desired to use 10-point Caslon O. S. leaded, then a space of 25 square inches must be found or the copy cut down to 380 words.

In case paragraphs are to be separated by extra white space, or in case any other factors tend in the direction of liberal areas of white space, due allowance must be made in the estimate.

In estimating for display lines, it is best to count the number of letters in the copy and to match this against a sample line of the type face under consideration. A space between two words is counted as a letter. In all cases of doubt, allow more space than your estimate shows to be necessary. Type matter, either for text or for display, must not be crowded.

The copy should accompany the working layout. If it is divided into sections by the display (either illustrations or display lines) the different sections should be designated by symbols and these symbols put upon the layout in the appropriate place. The ordinary symbols are the capital letters A, B, C, etc., each enclosed in a small circle, and usually in red ink or blue pencil. If there are several illustrations or other cuts, these should be numbered on the layout and corresponding numbers placed on the cuts themselves.

The accompanying reproductions of layouts and finished advertisements will illustrate most of the directions mentioned above.

It should not be inferred that it is always necessary to provide hard-and-fast directions for the execution of every small detail of the advertisement. The printer, if he is a good

CLEVELAND PLAIN DEALER
TUESDAY, NOVEMBER 8, 1910

**LAMAR ENTERS HIS PLEA**

When charged with transportation of stolen goods, Lamar pleaded guilty to the charge of transportation of stolen goods, and was committed to the county jail.

**NEW YORK, Nov. 7.**—Charles H. Lammie, a well-known actor, who has been in the city for some time, has been charged with the transportation of stolen goods, and is now in the county jail.

**DAY'S DANCING ACADEMY**

COR. HARVARD AND BROADWAY

Improves Character, Brings Beauty and Prosperity

Prove It Yourself by Experimentation

Send Off for



**Grow Mushrooms—\$5 to \$20 a Week**

Start with \$1.00

See how easy it is to grow mushrooms in your own home. No special skill or knowledge required. No special equipment needed. No special location required. No special time required. No special money required. No special effort required. No special risk required. No special worry required. No special trouble required. No special pain required. No special sweat required. No special blood required. No special tears required. No special sweat required. No special blood required. No special tears required.

**A. V. JACKSON**

**SALVO** Gas and Fireless RANGE

THE NEW IDEA IN COOKING

Fireless cooking without extra work

3 Stoves in Cleveland 3

Some Price Comparisons

Best Value for the Money

See how easy it is to cook with a Salvo range. No special skill or knowledge required. No special equipment needed. No special location required. No special time required. No special money required. No special effort required. No special risk required. No special worry required. No special trouble required. No special pain required. No special sweat required. No special blood required. No special tears required.

# Thanksgiving Specials

## At Radical Price Reductions For This Week



**Dining Table**  
**\$8.98**

Previous \$1.00 Cash

See how easy it is to get a dining table. No special skill or knowledge required. No special equipment needed. No special location required. No special time required. No special money required. No special effort required. No special risk required. No special worry required. No special trouble required. No special pain required. No special sweat required. No special blood required. No special tears required.



**DINING ROOM CHAIR PRICES REDUCED**  
**\$9.39**

Previous \$1.00 Cash

See how easy it is to get a dining room chair. No special skill or knowledge required. No special equipment needed. No special location required. No special time required. No special money required. No special effort required. No special risk required. No special worry required. No special trouble required. No special pain required. No special sweat required. No special blood required. No special tears required.



**250 Round Double Roasters**  
**29c**

While they last

See how easy it is to get a 250 Round Double Roaster. No special skill or knowledge required. No special equipment needed. No special location required. No special time required. No special money required. No special effort required. No special risk required. No special worry required. No special trouble required. No special pain required. No special sweat required. No special blood required. No special tears required.

**PRINCESS OUTFITS**

Consisting of the Furnishings of

**Three Rooms \$65** 65 Cash

See how easy it is to get a Princess outfit. No special skill or knowledge required. No special equipment needed. No special location required. No special time required. No special money required. No special effort required. No special risk required. No special worry required. No special trouble required. No special pain required. No special sweat required. No special blood required. No special tears required.

**STANDARD OUTFITS**

Consisting of the Furnishings of

**Four Rooms \$125** 125 Cash

See how easy it is to get a Standard outfit. No special skill or knowledge required. No special equipment needed. No special location required. No special time required. No special money required. No special effort required. No special risk required. No special worry required. No special trouble required. No special pain required. No special sweat required. No special blood required. No special tears required.

**REGAL OUTFITS**

Consisting of the Furnishings of

**Five Rooms \$195** 195 Cash

See how easy it is to get a Regal outfit. No special skill or knowledge required. No special equipment needed. No special location required. No special time required. No special money required. No special effort required. No special risk required. No special worry required. No special trouble required. No special pain required. No special sweat required. No special blood required. No special tears required.



**Dinner Sets Free**

See how easy it is to get a dinner set. No special skill or knowledge required. No special equipment needed. No special location required. No special time required. No special money required. No special effort required. No special risk required. No special worry required. No special trouble required. No special pain required. No special sweat required. No special blood required. No special tears required.

**\$32.85**

**Rings**

See how easy it is to get a ring. No special skill or knowledge required. No special equipment needed. No special location required. No special time required. No special money required. No special effort required. No special risk required. No special worry required. No special trouble required. No special pain required. No special sweat required. No special blood required. No special tears required.

This is the unorganized page with illustrations in excess of ideas

Two arrangements on opposite pages in a Sunday paper. See the generous

# Advertising Does Not Add to the Retail Cost of Goods

*Intelligently Applied to Business, It Reduces the Selling Price of Merchandise and Increases the Profits of the Advertiser*

Once upon a time—not so many years ago—a certain merchant kept a sign in his window stating that he could afford to sell his goods at lower prices than his neighbors because he did not spend money for advertising.

That was nothing more nor less than an admission that he did not know how to intelligently apply advertising to his business. For years he seemed successfully to defy the march of advertising progress. He stubbornly insisted that advertising was an expense. Eventually, others handling the same lines of goods crowded in about him.

He felt secure because his store had been established since before the stirring days of the Civil War. He had a large following that was apparently loyal to him. But his new competitors were keen, persistent advertisers. In the course of a few years, some of them did as much business as he. Their merchandise was as good as his and they actually met his prices. Sometimes they annoyingly went below his figures. It is a fact that they accomplished in five years, by the use of intelligent news-

paper advertising, as much as he and his father before him had accomplished in half a century. Although he turned a deaf ear to the advertising men who approached him, and lost his temper on occasions, the pressure became too great and he was finally forced to yield. He became an advertiser. And he regrets that he did not surrender years before—at a time when newspaper advertising began to be recognized as an agent of economy in business instead of an added expense.

## Who Pays for the Advertising?

Advertising costs money, of course, and there must be some easily understood explanation why it is not an expense—why it does not add to the cost of merchandise.

Intelligent newspaper advertising describes desirable merchandise in an attractive manner, quotes a reasonable price and points the way to the door of the man who has it for sale.

It speaks persuasively to thousands upon thousands of interested readers every day.

It creates six big selling days where there used to be only one or two. It makes more business by arousing more human desires. The movement to satisfy these desires throws an increased demand back upon the manufacturer and general prosperity follows.

It transforms empty stores into busy marts of trade and makes room for new stores. It has made Cleveland's shopping district one of the great retail centers of the Middle West. It banishes the enormous waste resulting from unused facilities, such as floor space, light, heat and idle clerks.

It makes goods sell faster, thereby enabling the merchant to transact a larger business on a smaller investment.

It enables the advertising merchant to "turn over his stock several times oftener during the year than does the non-advertising dealer and this adds profits with comparatively little additional selling expense.

An Associated Press dispatch from Cambridge, Mass., says:

"The bureau of business research established two years ago at Harvard University has issued its first bulletin, which deals with the cost of retailing shoes. Field agents have sent in reports of the investigations of more than 150 shoe stores in various parts of the country. Among other things, the bureau asserts that it has found gross profit margins from 20 to 30 per cent of the net selling price, and that operating expense ranges from 18 to 25 per cent of the net selling price, which means that some stores are nearly twice as efficient as others.

"Stores that turn over their stock only once a year, and others turning their stocks four times, were measured by the investigators, who declared that millions of capital could be released from investment in merchandise if the retailer increased his stock turns.

"More stock turns, it is declared, means an increase in net profit without any raising of prices a penny."

And advertising "turns over stocks," thereby increasing the net profits of a business and at the same time making lower selling prices possible, which, in turn, increases business. The manufacturer who has goods to sell to the retailer, and—

The retailer who has goods to sell to the public—Cannot wisely do without advertising.

For the first it creates distribution. For the second it provides customers, and—

By cumulative effect works itself into a force which makes it the most wonderful agent of economy that has ever been devised.

*The Plain Dealer—With Its Great Army of Thrifty Readers—Is Indispensable to the Merchant or Manufacturer Who Wants to Advertise Intelligently in Cleveland*

# The Plain Dealer

First Newspaper of Cleveland, Sixth City

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This organized and structural page, readable and understandable

effect of an established, dignified arrangement in contrast to a heterogeneous conglomerate

craftsman, may be given a reasonable amount of latitude. The advertising man, however, is the architect and his plans should at least show what result is desired and how it is to be secured.

**The Final Test of Display.**—The fact cannot be too strongly emphasized that the general organization of the advertisement is the great essential to an effective impression. This can be tested in the layout before a line of type is set. The tests should determine whether the principles of selection and arrangement have been followed throughout. The final test of an advertisement, of course, is its resultfulness in dollars and cents, but this test often comes too late. Even a reasonable degree of resultfulness, moreover, does not always prove that a better return might not have been secured with proper selection and arrangement of materials.

At all events, it has been shown that unity and harmony of all the language of an advertising message helps to make the impression effective. Without unity there is waste of effort, and a corresponding loss of efficiency. The advertising man who hopes to go far in his profession must know all the principles of advertising display and be able to apply them.

## CHAPTER XXVIII

### THE MEN

**General Requirements.**—The value of advertising in general, as well as its value to any particular organization, depends in no small degree upon the men who direct and execute it. For this reason, we may profitably consider here the requirements of different positions in the advertising business and the qualifications a man should possess to fill them efficiently.

Advertising is not a fundamental science, nor is it composed of a group of new fundamental principles. It combines many old fundamentals applied under new conditions and in new ways. Every advertising man should therefore possess a training broad enough to include these fundamentals. Among them may be mentioned a full knowledge of economics, especially as applied in marketing, an understanding of all the main branches of business, a familiarity with the basic principles of psychology, and an excellent command of written expression and of art arrangement. Such training is sometimes to be obtained through experience as well as through systematic study. The importance of the different elements varies according to the functions of the position the advertising man fills.

**The Advertising Manager.**—The duties of the advertising manager are perhaps the broadest in the advertising field and have the most exacting requirements. He has general charge of all operations of the selling forces which lie outside those used by the salesmen. Briefly, these operations include the estimating, the planning, and the carrying out of the adver-



lawyer is the man who retains him and pays his bill. The man who employs the advertising agent does not pay him except indirectly. The publisher pays the agent's commission.

**Agency Service.**—Of late years the competition between agencies has increased to such an extent that service is now being offered beyond the production of copy and advice on the selection of media. Many agencies now maintain departments for securing and giving merchandising information and suggestions. Such service, where efficiently given, relieves the advertiser of some of the detail which formerly had to be handled under his own direct supervision.

The most important service which the agencies give to the advertiser still remains, however, in the field of media and copy. They have spent years in accumulating knowledge of the different media and their relative advantages for different propositions. Closely allied with this is their knowledge of rates and their ability to secure maximum advantage in the matter of prices and discounts. They have also been able to secure the best copywriters and layout men and develop their abilities through varied experience to a point where they are able to produce most effective results.

There are weaknesses in the agency which are perhaps obvious from the anomalous position it occupies. Since the agent is paid according to the amount of business he brings to the publisher of magazines, newspapers, or other media, it is a natural temptation for him to get the advertiser to spend as much money as possible. It is true that the wise agent realizes that it is to his advantage in the long run to have his client spend his advertising appropriation economically. On the other hand, the agent as counsel and the agent as commission man sometimes have divergent interests and the result is a compromise which is something short of the ideal condition for the advertiser.

**Requirements of Agent.**—In the small agency, where the principals plan and execute practically all the work, the requirements as to capacity and training approximate closely those of the advertising manager. The large agency is composed mainly of specialists, some of whom know comparatively little about the factors in advertising that do not enter their particular fields. Usually they are grouped in the copy department, the art department, the rate and checking department, and the business-getting department. The executives, however, must of necessity be thoroughly conversant with every part of the work and must be broad-gauged men as well. The heads of agencies include many of the best brains in advertising.

It naturally follows, that those in subordinate positions in agencies can profit by capacity and training that includes more than their own special fields. The more closely they approximate the combination of qualifications that have been outlined for the advertising manager, the better fitted they are likely to be to perform their several tasks efficiently and to mount to positions of higher responsibility.

**The Publisher.**—The publisher takes rank as an advertising man because he provides the audience. His function as advertising man, however, was originally thrust upon him. Examination of the history of periodicals discloses the interesting fact that in the early days the publisher disliked to give up any portion of the space for advertising, limited its amount, subordinated its position, and even left it out if the reading matter covered more space than was allowed for. Until recently, for that matter, it was generally the custom to separate the advertising section from the reading matter in every way possible.

Today, of course, the whole situation is changed. The price at which publications must be sold in the face of compe-

tition, and the revenue which can be secured through advertising, have made it an important part of the periodical. In few cases does a periodical now sell at a price that would pay for the cost of production. The only thing which makes it possible to get out such a newspaper as the *Chicago Tribune* for two cents, or such a magazine as the *Saturday Evening Post* for five cents, is the fact that the advertising possibilities of the medium are such that the advertising revenue will take care of the difference between cost of production and subscription price and produce a profit in addition.

**Space versus Service.**—Under these circumstances it is natural that publishers generally should take keen interest in advertising and use every effort to develop this part of their business. Unfortunately their zeal has not in all cases been wisely directed, because not all have realized precisely what they are selling. It is customary to refer to their commodity as space and to measure this in terms of agate lines or inches. Actually, however, the publisher is not selling space; he is selling a service. He is selling the advertiser the opportunity to address an audience which he has gathered together. Such matters as size of space and position are only limitations upon the favorableness of the advertiser's opportunity to be heard.

When the matter is considered from this view-point, it is evident that the advertising value of the opportunity must be measured not only by the size of the audience, but also by its quality and its interest in the matters presented. Obvious as this may seem, the fact is that some publishers have eagerly grasped at any and every way to increase circulation by the use of premiums, prizes, and the like, regardless of the lack of interest that subscribers thus secured would have in the publication itself. In many cases the cost of securing the subscriber was greater than the subscription price paid, so that the entire burden had to fall on advertising revenue.

Conditions in this respect have improved much within the past few years. The publisher has come to realize that the service he must give involves the gathering together of an appreciative and interested audience. In a word, he must offer reader-attention and reader-interest, and the degree in which he provides them measures the degree of his service.

**Methods of Selling.**—The most progressive publishers are also conducting their selling efforts along service lines. Their representatives try to give advertisers such suggestions about markets and methods of advertising as they have collected through their experience. In not a few instances, they discourage the buying of space in the publication by those who they believe will not profit from its use.

A few great publishing houses maintain research departments which undertake elaborate analyses of different fields of business with the object of obtaining marketing information of value to advertisers. In connection with this, naturally, they furnish detailed analyses of the number, quality, and distribution of their subscribers and readers.

Inasmuch as not all publishers are enlightened enough at present to take this point of view, and as statistics can often be presented in a way that emphasizes strong points and conceals weak ones, bureaus working in the interest of advertisers also make studies of circulations. The most important of these organizations is the Audit Bureau of Circulations, which secures detailed analyses in standardized form, by the use of which it is possible to make accurate comparison of the advertising value of different publications.

The advertising representatives of a publisher are primarily salesmen, but the general tendency is for them to inform themselves more and more in all the factors that enter advertising processes. Many of them combine in high degree all the qualifications mentioned earlier in this chapter.

## CHAPTER XXIX

### PERIODICAL MEDIA

**The First Periodicals.**—Periodical media began with the discovery of printing and came into general use with the development of cheap paper. The earliest form of periodical medium was the news letter, which was occasionally published in centers of commercial and political activity and circulated among a limited audience. Even in these early publications we find advertising announcements of some kind. The value of the audience which a periodical provides for advertising messages is therefore not a new discovery nor its application new.

The fundamental value of the periodical media from an advertising standpoint is due to the instinct of curiosity inherent in human nature and the tendency for readers who have bought the periodicals for the sake of the reading pages to extend their curiosity and interest to the advertisements.

**Free Advertising and its Value.**—There has always been a tendency to regard the reading columns of a periodical as more valuable than the advertising columns. People who wish to influence public opinion are continually attempting to secure space in the news or editorial columns of newspapers and in special articles in magazines in order to present their proposition under the guise of news or information. Hundreds of thousands of dollars have been spent in this way. Where such space could not be secured, advertising space has sometimes been bought upon the basis of its being printed in the same type, the same style, and the same general appearance as the reading pages.

This does not demonstrate the value of such free adver-

tising or "publicity," as it is called, though it does indirectly indicate the value of advertising in general. Free publicity, in order to justify its appearance in the reading pages of any publication worth considering, must be so general in character that it can be tied to the particular proposition only with difficulty. Editors are now on the lookout for free publicity matter, especially since the advertising revenue has become a factor of so much importance in the maintenance of the periodical. In consequence, most publicity stories and articles can have but little effect upon the sales of a product because of the difficulty of introducing the name or any other feature which will cause it to be retained in the memory. Moreover, they cannot have the identifying repetition which is one of the most important items in the value of display advertising.

**The Newspaper.**—As the reading habits of the public have grown and interests have branched out along with the increasing complexity of human life, the number of periodicals has greatly increased. They have also naturally divided themselves into certain general groups going to certain more or less well-defined audiences composed of various types and classes of people, of more or less definite value to certain portions of the business world.

The newspaper has consistently maintained a place at the head of the list in the amount expended by firms for advertising purposes. It has a very distinct field in which it is pre-eminently important because of its reason for existence and universality of use. The instinct for news is strong in all types of people, under all conditions of civilization. The newspaper would be the last reading matter to be given up by the majority of people if the opportunity and necessity for such a choice were to be up for their decision. It is practically a vital necessity in the life of any people who are sufficiently educated to be able to read.

Any particular newspaper in a field has a tendency to gather its clientele largely from one or another of certain well-defined types of people. These types are not distinguished so much by their degree of wealth, social standing, or occupation as by their temperament and interests. The newspaper which seeks in its selection and presentation of news to play up the sensational, the unusual, the startling, will naturally draw to itself those people with whom the play of emotions is of paramount interest. Those papers which endeavor to gather accurately the news affecting the world at large and to present it without sensationalism will naturally appeal to people who are to some extent interested in news which has no immediate effect upon their living or their pleasures. The advertiser will therefore do well to keep in mind the peculiar characteristics of the newspapers at his disposal in any field when he makes his selection and also when he determines the method of appeal to use in his copy and display.

The newspaper, because of its position and the character of its reading pages, is of necessity a concentrating force which can be used to produce more rapid, more thorough, and more effective local stimulation of sales. It displays its greatest strength with commodities which are of general interest to people and in more or less general use. Where the commodities are of interest and in use only by a small and limited class, the power of the newspaper is to a large extent wasted because so small a percentage of its readers are in a position to respond to the appeal.

**The General Magazine.**—Under the heading “general magazines” are included all those monthly and weekly publications which have for their object the entertainment, the information, and the relaxation of the public, without special reference to any small or limited group. They may cover any portion of the field of human activities and contain almost any

sort of material from poetry and fiction to critical analyses and summaries or special articles on different phases of political or industrial activity. The interests to which they cater are general, and the audience, as a rule, includes many types and classes of readers. As a rule, they do have leanings in the direction of some one type of interests, either because of tradition or the personality of the editor or some other influence. They do not, however, exclude the other interests.

The value of the magazine from an advertising standpoint is complementary to that of the newspaper; it performs entirely different functions and has different standards of value. The magazine is extensive territorially, and intensive because of its segregation from a circulation standpoint; whereas the newspaper is intensive from a territorial standpoint and extensive from a circulation standpoint.

The magazine selects from the great mass of people in the country or the world as a whole those individuals who are sufficiently concerned in the interests it presents to be anxious to read about them and to pay for that reading. It picks out those whose interests are wide enough and whose education is extended enough to require reading matter over and above that which can be secured from the local media. The magazine, therefore, must operate through a larger territory than the newspaper, because it will appeal to a smaller percentage and a more specialized class of population.

Since the general magazine covers a wide territory, it acquires by this means a prestige which is not accorded to the local media largely concerned with and distributed through a small territory. This same prestige and importance naturally apply in a measure to the advertising it carries. Furthermore, it provides a natural selection of the readers who have a good many advertising requirements and eliminates some of the waste that might otherwise be incurred.

As a final advantage, it is a leisure time publication and



receives, therefore, more attention and probably more careful reading than a local medium. It has a tendency to exert a more powerful influence upon the habits of mind of those who are a part of its regular audience. As its very name implies, the general magazine is valuable for general advertising where a broad rather than an intensive influence is to be secured.

**Women's Publications.**—The economic importance of the women of the household, due to the percentage of material which goes into the household and the additional percentage purchased through the influence of women, is so great that all classes of media pay much attention to their requirements and certain media are devoted entirely to their needs.

So much of the life of the women of the household is represented by considerations fully as important from the standpoint of their economic requirements as the business considerations of the men, that information upon such points is not only valuable but almost necessary. Furthermore, the styles in women's clothing change rapidly from season to season. The necessity of keeping up with the changes in social requirements and the gradually extending horizon of women's activities make the women's publication as nearly a necessity as anything can be which does not cater to the news instinct.

These special functions of women's publications entitle them to advertising consideration which cannot be given to the general media. The relation between the subscriber and the magazine is more intimate, the interest in the editorial policy is keener, and the relation between the editorial and the advertising pages is closer than is usually the case with general media. To advertise in the magazine which contains a number of recipes, some of the material which should enter those recipes approaches the maximum of suggestion. The advertising of labor-saving devices for the household in the magazine where discussions are continually present as to the pos-

sibility of reducing household drudgery comes very close to a 100 per cent efficiency in the use of periodical media.

Women's publications, like all other groups, differ much in their efficiency. The editorial requirements are unusually severe. The styles suggested must be authoritative and must be delivered to the subscriber at the time they are news. The recipes, the articles on household matters, the education of the young, etc., must show authority of the highest type in order to give the advertising value which is necessary to fulfil properly the important functions represented by the media.

**Farm Journals.**—Farm journals include an important group which is devoted to the information of the farmer and the farmer's wife in respect to their work and to the entertainment of the family. At one time such journals also fulfilled the purposes of a newspaper. Most of them are still limited territorially to certain states or sections of the country which have agricultural interests in common.

**Trade Journals.**—Trade journals are devoted to the dissemination of news and the consideration of questions relating to the distribution of products of a certain nature or products handled through a certain line of distributors. They differ much in scope, but are all alike in that they are not distributed to the consumers of a product but to those who buy the product to resell.

The value of a trade journal from an advertising standpoint can be almost exactly determined by an investigation of its editorial work from the standpoint of authority, progressiveness, and accuracy. Judged upon this basis, many of them are of little value. The best of them, however, have capable editorial staffs and well-equipped stations for gathering news. They are responsible to a large extent for the progress made in their respective fields. Such trade journals are naturally of

great advertising value because they have automatically selected the audience in their particular fields so that they represent the best combined intelligence and the most influential men connected with the business.

**Technical Journals.**—The functions of the technical journals are somewhat different from the functions of the trade journals in that the technical journal reaches the consumer in a particular industry or line of human endeavor and approaches him by reason of the information it gives in the technique of its operations.

The technical journal, like the trade journal, automatically segregates the audience and confines it within certain limits, either within a certain industry or within a specified occupation. *Automotive Industries*, *Horseless Age*, and other papers are examples relating to the automobile industry. *Power*, *The Practical Engineer*, *American Machinist*, and so forth, are examples of technical papers devoted to a specified occupation which may enter into many industries and enter many different problems. A few publications, like *Iron Age*, have the functions both of the trade journals and of the technical journal.

The chief value of the technical journal, like that of the trade journal, can be determined largely by examination of its editorial and business policies and its influence in the particular field which it attempts to serve. As related in a previous chapter, many of the better publications in the field maintain departments equipped to serve the advertiser by preparing advertisements for him which shall be especially adapted to the audience the publication reaches.

**Class Periodicals.**—The general subdivision of interests of human life is not confined to the operation of gaining a livelihood; it extends also to the pleasures and relaxations of

human beings. Practically every form of relaxation and amusement has a periodical devoted to its special interests. Such periodicals are termed class periodicals. They include theatrical, moving pictures, sporting, and a great variety of others. In some instances they become very important from the advertiser's standpoint as they may provide a direct audience especially interested in his product.

**Contracts.**—Inasmuch as the publisher of the earlier periodicals did not desire to take advertising but simply yielded to the request of the merchant, the space method of buying advertising was the natural outcome. As a consequence, the cost of advertising in periodical media has always been based upon the amount of space, although its value was based upon a service which has to do with a great deal more than space or the number of readers. Competition between advertisers and publishers has lately resulted in a demand for much more exact and detailed analysis of values than was possible or even considered in the early days.

The question of payment, likewise, has only recently approached anything resembling standardization. For a long period, payments for advertising were analogous to other business transactions of those days, a matter of individual compromise between the individual publisher and advertiser. It was the natural thing to find all kinds of rates in the same publication.

The rate evil exists to some extent today, especially among newspapers. Although it is usual to have specified rates, as expressed on the rate card, it does not follow that a certain amount of space in a certain publication always costs the same. Quantity discount is usual, and an extra discount due to the importance of the advertiser is not infrequent. The foreign rate, that is, the rate for outside advertising in newspapers, has always been different from the domestic rate, that

is, the rate for local concerns. Frequently there is also a patent medicine rate, a department store rate, sometimes educational and church rates, and there are, of course, classified rates, all of which may be subdivided according to the requirements of the particular contract in view. It is encouraging to note, however, that there has been a gradual tendency toward the standardization of rates.

The rate which is to be paid to a publication per unit (the agate line is usually the unit of measure) is supposed to be based on the number of copies circulated and paid for by the general public. This has to be a general average, of course, because every publication has a tendency to vary in its circulation between one issue and the next. Oftentimes it has proved that the circulation figure stated is very far in excess of the average circulation of the periodical.

**Circulation Analysis.**—These evils have resulted in recent years in a general demand for more exact information. First, the publisher was required to give sworn statements of circulation showing the number of copies actually paid for. He was then required to show how much of his circulation was obtained through premium offers or other similar means. These evidences of more exacting scrutiny on the part of the advertiser have tended to reduce greatly the extent of circulation padding.

There has also been a closer study of the factors which help to determine the value of circulation for the particular advertiser's purposes. In many instances he needed to know the relative proportion of circulation going to his particular field, and conversely, the percentage of waste. This has led to territorial analysis of a circulation to find what percentage went to different states, large cities, small cities and the country, and to other units of territory in which the advertiser was interested.

A further development is the endeavor of the advertiser to make his buying of circulation agree as closely as possible with the people who represent his prospective customers. To obtain this, he has begun to request an analysis by occupation, analysis by position, and analysis by buying power. Such analyses, of course, are ordinarily confined to the general magazines and the technical, class, and trade journals. The universality of the newspaper clientele makes such an analysis practically impossible, and moreover, the functions of the newspaper are such that an analysis of this kind is of comparatively little importance in its case.

**Editorial Policy and Circulation.**—The value of studying the editorial policy in order to discover the character and value of the audience has always been thoroughly recognized, although the factors which have contributed to that influence have not been so thoroughly understood. It is evident that the interest that the magazine serves is of fundamental importance in determining the permanency of the bond of sympathy which lies between the publication and its readers. Moreover, the character and style of the editorial matter and the actual phraseology which is used throughout the reading pages influence the character of the audience so deeply that they form today a most reliable basis of circulation analysis. By careful study of these elements the advertising man may often determine the relative value for his purpose of the different audiences provided by the publications in any field.

**Censorship.**—Inasmuch as the strength of advertising lies largely in the confidence that will attach to the announcement made by any particular firm, it was logical that the men who were engaged in advertising commodities that had a value commensurate with their advertised claims should take a special interest in the character of the advertising allowed on the

pages of the various periodical media they proposed to use. It was obvious theoretically, and it was unfortunately demonstrated practically, that every victim of an unscrupulous advertiser meant a person who would have difficulty in believing all advertising thereafter. For that reason, the honest advertisers began to base their choice of publications, in part at least, upon the character of other advertising carried by a medium. They rightly considered that every objectionable advertisement diminished by some degree the efficiency of all advertisements appearing in its neighborhood.

This matter has become of such importance to the careful publisher, the square-dealing advertiser, and the intelligent agency, that many of the most reputable periodicals have adopted a rigid censorship of their advertising pages so as to exclude the unscrupulous and false methods which have a tendency to lessen the advertising value of their space. This policy has been carried out particularly by the magazines, the women's publications, and the farm journals, and is one of the reasons for their prestige and their tremendous advertising value. Lack of this policy, at least in any concerted way, is similarly responsible for the failure of the newspaper to measure up to its full possibilities as an advertising medium. There is even in this field, however, a tendency toward censorship, as well as toward standardization of rates, which, if carried to its conclusion, will undoubtedly result in a tremendous strengthening of the natural advantages of this class of media.

## CHAPTER XXX

### OUTDOOR AND OTHER FORMS OF ADVERTISING

**How Outdoor Advertising Developed.**—The earliest method of advertising was the sign. Excavations made in various parts of the world bringing to light the conditions of life in the earlier civilizations, have shown that it has been customary in all ages, wherever any degree of civilization has been attained, to designate by a symbol either the occupations or the products made in a certain place or by a certain individual.

Up to the time of the discovery of cheap paper and also until the general increase in the art of printing, there was little use in attempting to extend the sign on account of the fact that so small a percentage of the population could read or write. As education spread and more of the population became versed in reading and writing, the use of signs to announce all kinds of sales, all kinds of events, to give notice of legal action, governmental proceedings, etc., extended very rapidly, until today it is one of the most important methods of advertising.

**Influence of Signs.**—The sign has been associated for years and even centuries with two definite functions which have determined its value to a large extent in the past and which influence its present value.

The sign has always shown either where a thing could be secured or at what time it must be secured, or both. It has, therefore, been conspicuous all through its history because of its determination of the place and its suggestion as to time. Even now a large part of the outdoor advertising in any city





Sign for elevated railroad view



Head-on sign — automobile road

is devoted to the dissemination of news in regard to matters which must be taken advantage of within a certain time and place, in order to be secured at all.

While the use of the poster is no longer limited to such matters, nevertheless this association of ideas is still active to a sufficient extent to determine the value of the poster as an advertising medium. By the very conditions of its use, it is manifestly out of the question as an educational proposition. The necessity for telling the story at a glance so that literally "he who runs may read" precludes any of the argument or reasoning which forms the basis of educational endeavor.

The sign must arrest attention by the simplicity and broadness of its design and character, must draw attention to the products and must suggest the necessity for immediate action. It has been so constantly used to reiterate the fact that something will be done at a certain time and place, that a subconscious spur to action is almost imperative. These functions of outdoor advertising make it of great importance for intensive stimulation of the sale of products of general consumption. It is, of course, impossible for this method of advertising to change a buying habit until some educative effort has brought about a general knowledge of the product. It is, in fact, in respect to advertising akin to the salesman's closing talk, calculated to bring to a head the work which has been progressing favorably but without action theretofore. This does not mean that action cannot be secured by the other media of advertising. It does mean, however, that the whole history and development of the sign and of outdoor advertising has had a tendency to associate it with the necessity for action in such a way that it presents a logical medium for the final development of intensive stimulation.

**Values.**—In the great development in the outdoor advertising field, the business has divided itself into four distinct

branches, each branch being subject to different conditions and covered by different practical experiences. They are painted bulletins, posters, electric signs, and enameled or lithographed signs.

Painted bulletins are made of boards, metal-faced as a rule, placed alongside the streets or roads, along the tracks of railroads, on the roofs of buildings, and in other convenient and desirable locations. They range from 12 to 48 feet long, generally, though special boards are built as long as 75 feet for lease, while they are built in all sizes for the individual ownership of a single advertiser. The location for most of these signs is leased by companies who undertake to erect the boards, paint them with the advertiser's design, maintain them, and keep them in proper condition. For most of the boards alongside railroads and roads the charge is made per square foot of space, but in cities, for special locations and other points of particular advantage, a special charge is made for the preferred positions.

On account of the conditions required by the character of the signs, it is usual to make contracts for a period of a year or more. It is not possible, with this method of advertising—without special arrangements—to secure a change of copy more frequently than yearly, or at each painting, although special arrangements have been made at times for this purpose. In many places the signs have been arranged in the best form by building panels, concealing supports, and effecting decorative framework to eliminate the objections which have been advanced at times against the unsightly appearance of advertising boards alongside city streets.

In the buying of painted bulletin advertising, it is possible to buy either by particular location or by asking for a showing in particular localities—or along certain railroads or highways. Inasmuch as most of this advertising grew up through local requirements, it became necessary for the local concerns

to form an association through which it is possible for the larger advertiser to use this form of advertising all through the country, without being obliged to deal with a large number of local establishments, and in order to secure the co-ordination which should be secured in such a campaign. The value of this form of advertising varies very considerably with the character of the products to be advertised. It is not possible to determine its value per se, without an examination of merchandising, and the way in which the product is used.

The function of the painted bulletin is to act as a constant reminder, easily read and easily seen, of the fact that a product is on the market, together with some suggestion of its quality, induced by the character of the design and the wording. From the fact that copy can be changed very infrequently, it is of course not reasonable to expect this form of advertising to be of any educational value, and it therefore serves its purpose when it is used for general publicity, and for identification with other public efforts.

In connection with some necessities for which painted bulletins are used, the value of the location is greater than that of the number of boards. In other cases the value of the number of boards may be greater than that of single locations. For instance, in the automobile business, in covering touring roads in various sections of the country, boards which are head on to the road and are in such a position that they are directly in the field of vision of the driver, possess a great advantage in advertising value. Such boards are therefore to be sought in cases of this kind, rather than merely a number of boards on a particular road.

The question of design is very important in connection with painted bulletins. Because of the difficulties in connection with hand-painting, the design should be as simple as possible, suitable for quick identification at a considerable distance, without any small wording, and developed along such

broad lines both as to style and number of colors that the effect of the design and wording will impress itself on the mind with little or no effort. Painted bulletins are, of course, valuable in proportion as the product can be used by the general public who pass along the highways or the railroads. Their value decreases according as the number of people who could use the product decreases in proportion to total population.

In the buying of outdoor advertising, however, so many factors enter into the question of price, and so many items influence the question of value that it is impossible to buy such advertising with absolutely accurate knowledge of what is being bought. In the first place, the number of people who can see the sign is a matter of conjecture, except in a few special cases where they are so placed as to govern thoroughfares, in which event the number can be averaged.

In the second place, the surroundings of the sign, whether it is in the middle of other signs, whether it is at a height or close to the ground, whether it is in a narrow or wide thoroughfare, the speed of the traffic past it, all have a bearing upon the advertising value which is none the less important because it has not been thoroughly recognized. It has been customary in the use of outdoor advertising, to accomplish by volume rather than by selection. The competition for signs, the necessity for leasing ground or space for them, and the general tendency for restrictions to be imposed upon them in most communities, have somewhat limited the number which can be used; consequently it is becoming more necessary to analyze the factors which determine the relative value of locations.

**Bill-Posters' Association.**—So long as the use of posters was to be secured only through local individuals who controlled the general spaces devoted to such purposes, it was a very difficult matter properly to arrange for advertising by

# Pennsylvania Cement

FOR YOUR HOME OR FOR THE SKYSCRAPER

ABSOLUTE  
UNIFORMITY  
OF QUALITY



Bill-board — showing modern design work



Bill-board — showing modern design work



this medium in many localities. As the possibilities of national advertising or general advertising grew and the use of posters in this connection became of more importance, the difficulty of dealing with several thousand different people in the handling of such poster campaigns became apparent. The consideration of this matter finally led to the gathering together of all the local bill-posting firms into an association of bill-posters, with agreements covering the general use of posters in such a way that a general advertiser can now make arrangements with one representative of the bill-posters' association to handle all the posting which he expects to do over the entire country. Since this association was formed, the field has been standardized to a great extent, and it is possible to get showings in the different localities which more nearly represent a standard campaign.

Of late years in this country an increasing agitation has been working against the unrestricted or practically unrestricted use of bill-boards, on account of disfigurements of the landscape, and their alleged nuisance and sometimes damage in cities. From time to time ordinances have been introduced in various civic bodies designed to regulate this part of advertising and there is little doubt that at some time or other the use of bill-boards or outdoor signs will be subject to strict regulation as to size and location.

In some of the European cities such regulations are already effective, so that posters are of uniform size, practically the size of a one-sheet poster, and the spaces reserved for them are comparatively few and carefully designated. These regulations have had one advantageous effect in requiring the poster advertiser to accomplish his purpose by artistic work instead of by mere size. In all the European countries, but particularly in France and England, the poster artist is an artist of established reputation who has made a study of poster work just as another artist has studied mural decoration or portrait

work. As a consequence the European posters are a delight to the eye and as interesting from an artistic standpoint as they are apparently effective from an advertising one.

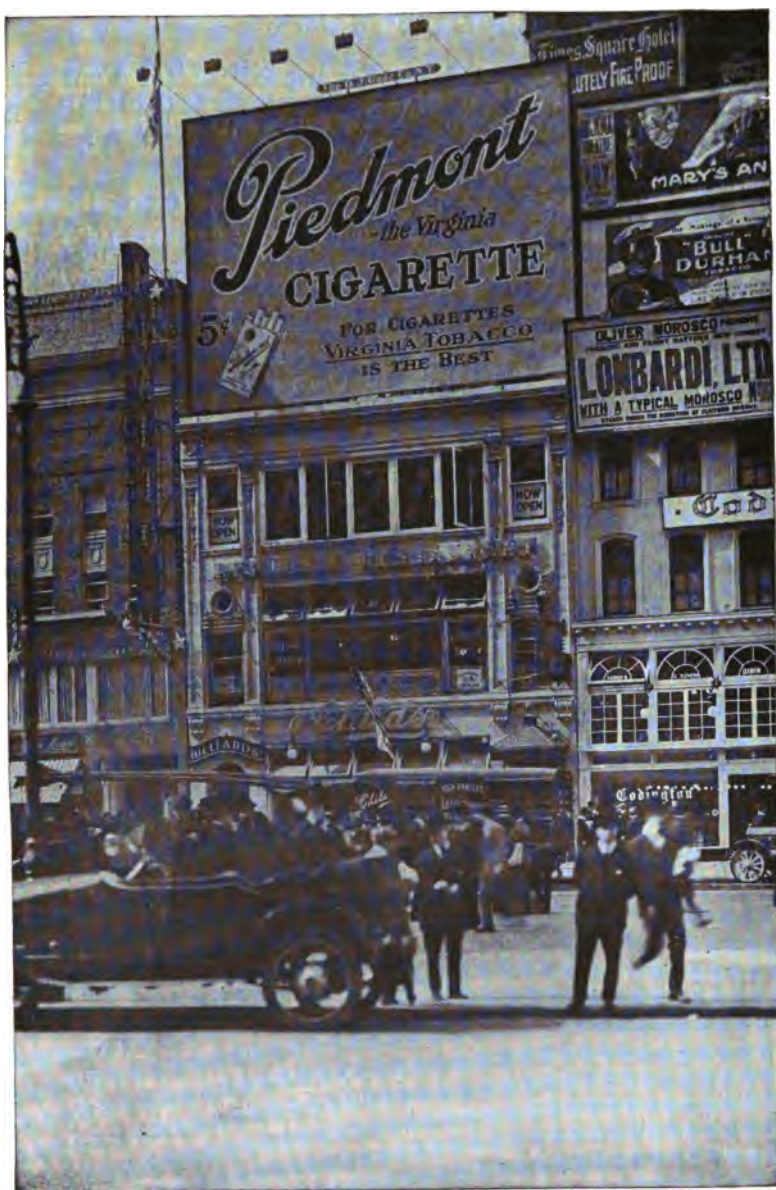
**Posters.**—This term applies to all papers used for pasting upon boards, wherever and in whatsoever size they may be used. It has, however, become generally accepted as referring to the twenty-four sheet posters adopted as standard by the poster advertising interests and maintained by concerns of this kind all over the country. Poster locations regularly built and maintained by bill-posting companies are to be found in all cities and towns of any importance, and are so arranged as to give a possibility of fairly complete general appeal to the whole country or any section.

Poster advertising is much more flexible than any other form of outdoor advertising. It permits of a monthly change of copy, short and long campaigns, and can be carried out either sectionally or nationally. The use of this form of advertising has developed very largely in the past ten or twelve years and the understanding of its functions has resulted in a development of its art as well as its general improvement. The old circus-style is passing and the new simple, attractive, flat-color poster, which has long been in use in Europe, is rapidly replacing it. The illustrations shown will indicate how far we have traveled from the old circus poster and the hope for future artistic development, which these advances signify.

**Illuminated Bulletins and Posters.**—In connection with the more careful erection of bill-boards and bulletins giving the panel effects, separation of the advertising, and the general decorative designs, advantage has been taken of the possibilities of illumination to add to the hours of daylight several of the evening hours as advertising possibilities. For this purpose in many of the cities special bulletin-boards and bill-



Moving electric night sign



Painted sign illuminated for city use

boards have been erected for the use of painted signs and poster advertisers, with illumination directed upon the boards so that the design should appear as readily at night as in the daytime. Inasmuch as the people of the cities are to a large extent free from their labors during the evening, the value of the illuminated poster and bulletin is much greater than the value of advertising of the same kind which can be seen only during the period of daylight.

**Electric Signs.**—Electric signs are the most recent development in outdoor advertising and by all odds the most spectacular. Broadway, New York, from 23rd Street to 59th Street would be scarcely as well lighted as the principal street of many a much smaller city were it not for the large number of advertising electric signs. The electric sign at first merely spelled out in electric light the name of the article or firm that was being exploited. Competition for attention, however, created the necessity for motion and color in such signs until some of the most spectacular are exceedingly complicated in design and furnish an enormous number of movements. The movements are, of course, secured by succeeding contacts produced by a revolving "flasher," as it is termed, so that different bulbs or sections light up at different periods.

There are a great many other purposes for which outdoor advertising is used besides those noted in the previous headings. These purposes are not organized under one general system, nor is it possible to make any general division of them. For this reason they are usually included under some other heading, such as "Manufacturer's Aids to Dealers," "Window Display," and similar propositions. They are merely mentioned in this connection in order that the reader may note them as actually a part of the outdoor advertising work.

## CHAPTER XXXI

### DEALERS' AIDS, DIRECT MAIL, AND HOUSE ORGANS

**Scope of "Dealers' Aids."**—Besides the two main classes of media which have already been described: namely, periodicals and outdoor display, there are several other classes which deserve more than passing mention. One type which includes several varieties may be considered under the general heading of "dealers' aids." The chief functions of this type are to reinforce and make more effective consumer advertising in the standardized media, to help the distributor dispose of the goods more quickly and with less effort, and to enlist his more active sales co-operation. Among the varieties of dealers' aids we find window displays, store-cards, demonstrations, samples, and booklets and other printed matter.

Not all material furnished as a dealer's aid deserves this name. The fact is that the average dealer is swamped with material which he is unable to use. A good proportion of it is of service chiefly to the manufacturer and only remotely connected with the dealer's work; such material is likely to be thrown away unused. To succeed in their purpose, dealer's aids must actually render service to the dealer. They may do this by increasing the value of the store itself in the eyes of the customers, by simplifying the task of selling the particular article, or by increasing the general efficiency of the dealer through extending his information in regard to the possibilities of his trade.

**Window Displays.**—As a dealer's show-window is perhaps his most important advertising opportunity, it is natural that

window displays form one of the chief varieties of dealer's aids. The larger dealers have their own window display departments, often with experts in planning and suggesting windows, but on the other hand, thousands of dealers in all retail lines scattered throughout the country have no such organization and often have no settled policy with respect to the use of the show-window. Such dealers often find a display planned by the manufacturer of real service in saving their time and effort and also in producing a more inviting effect. The manufacturer can produce hundreds of window displays at a time and by securing the aid of experts can make them far better than anything the average dealer can produce himself.

The only trouble is that the dealer can use only one window display at a time, and as he has many offered to him, competition among manufacturers is constantly becoming keener. Some manufacturers even go so far as to furnish a crew to put the display in place. The present indications are that the future will see a tendency in the direction of even more elaborate and expensive displays, with a consequent burdening of costs upon the manufacturer who chooses to develop this kind of advertising.

**Store-Cards.**—The custom of drawing attention to particular items by the use of a store-card is an old one. In fact, the store-card was one of the first ways by which the manufacturer began to impress his trade-mark on the consumer. This method of reinforcing the more general types of advertising has likewise resulted in keen competition, so that most dealers suffer from an oversupply of store-cards.

A solution of this difficulty that many manufacturers have found effective is to prepare a store-card which not only draws attention to the particular product, but also draws attention to the character of the service of the store or acts as a direc-



Store window display



tion to the customers. Thus, Coca-Cola issues store-cards to the druggists who have soda fountains with the direction "Get Your Soda Check at the Cashier's Desk," and the Coca-Cola advertising directly underneath. Along these same lines many other manufacturers have devised suggestive and directive store-cards. In general, it may be said that store-cards are valuable to the manufacturer and are appreciated by the dealer in just the proportion in which they do perform real service to the store in addition to the manufacturer's own advertising.

**Demonstrations and Samples.**—In many lines of merchandise, particularly those connected with the household or with such personal matters as clothing, demonstration adds great value to the advertising by showing the actual possibilities of the goods. This method is therefore of utmost importance, particularly in connection with goods of general consumption that lend themselves readily to such means of exploitation.

The demonstration is perhaps of greatest value in connection with products of established character in which some distinct improvement has been effected or in products whose qualities and purposes are not obvious from their appearance. The advantages of the method are obvious. Goods actually in use are attractive, they give opportunities for comment, and their addition to the buying impulse is most important. It is probable that the demonstration of electric cooking utensils has had more to do with progress in selling these appliances than any other single feature of the work done by their manufacturers.

Where it is impossible to demonstrate to the consumer the service which will be rendered by a product, the next best way to convince him is to give him an opportunity to use the product itself. This method, of course, is limited to manufacturers of goods which are consumed generally and which can be tested in small quantities.

Samples are perhaps of greatest value when they are connected in some way with a demonstration of the product. A gift has itself some advertising influence, as has been pointed out in an earlier chapter, but the value is greatest when the consumer is led to appreciate the gift and to make proper use of it.

**Booklets and Printed Matter.**—The dealer sends out a great many parcels, letters, and bills. He is willing and often anxious to distribute with them sales material of the right kind, where this can be done without increasing the postage. Many manufacturers, therefore, supply dealers with booklets containing descriptions, informations, instructions, and the like, with particular reference to their own products.

The efficiency of such material varies widely. Thousands of pounds of such printed matter are thrown away unused every year in any store of considerable size. Much of this waste is due to the fact that the material is not properly prepared and therefore not usable. The general defects and difficulties may be listed as follows:

1. That much of it talks *at* the dealer or his customer instead of *to* him.
2. That a large part of it is not calculated to fit in with the ideas or service of the store.
3. That it is sent many times in such odd shapes that it cannot readily be mailed.
4. That it frequently contains nothing of service from a store standpoint or as advertising the store to the customer.

Where these difficulties are avoided and these defects removed, booklets and similar matter are likely to be found an important supplement to other kinds of advertising. In this, as in all other matters connected with dealer's aids, the whole

point is that the manufacturer must not view the dealer simply as an outlet for his own goods; he must rather consider him as a business man who has his own interests, which naturally receive his first thought and which are used as a basis for judging the value of the help the manufacturer may choose to give him.

**Direct Mail.**—Practically every kind of direct mail advertising is used as a dealer's aid. Some manufacturers even prepare sales letters for the individual dealer, which he can send out to his prospective customers and thus draw trade for himself and incidentally for the manufacturer whose product he handles. Direct mail advertising is used for many other purposes. Perhaps its greatest use is by those who sell their products not through dealers, but directly to the consumer through the mail. Another great use is to supplement the work of a personal sales force or to act as the salesman's substitute in dealing with whatever group the manufacturer wishes to reach.

Many kinds of material are covered by the general term "direct mail advertising" from the modest little mailing card to the sumptuous booklet and the bulky catalogue. Each class has its own functions which differ considerably from those of other classes. The mailing card and the folder, for example, usually contain a snappy, vigorous sales appeal; the broadside announces something big or important; the catalogue is a reference book for the customer or prospective customer who is ready to make his selection.

A great deal of this material is more closely akin to personal salesmanship than to advertising. The sales letter, for instance, is distinctly a personal communication. The use of certain mechanical devices makes it unnecessary to write each communication separately, but the functions of the letter remain personal; the point under discussion is treated not as a

public matter, but as a private matter between the writer and reader. The personal sales letter, therefore, is adapted to the reader individually and it relates to his personal and individual problems. If it cannot do this, then the subject matter it covers might better have been presented in some other form.

It is generally agreed that in writing a sales letter it is best to visualize a particular customer and keep him in mind throughout. The same letter may then be sent to a large group of others whose general characteristics are much the same as his. This personal adaptation is impossible in advertising generally, though something approximating it may be attempted in the case of advertising in special technical and class journals.

Direct advertising in printed form does not admit of this same degree of intimacy. It does enjoy the advantage, however, of having its readers picked in advance by some definite principle, so that it can retain some of the characteristics of the sales letter. In addition, it may reinforce its appeal by the use of color, ornament, type, illustration, and texture. The principles given in the chapters on copy and display will be found adequate for dealing with almost any kind of direct mail material, provided the writer also keeps in mind the general principle that the material should be adapted as closely as possible to the class of readers it is to reach and the purpose it is to serve.

**House Organs.**—An important development in the field of direct advertising has been the establishment of house organs for various purposes. These enable the manufacturer or other advertiser to obtain one element that is lacking in almost all their forms of media, namely, the element of continuity.

The house organ provides for continuity of interest with the sales force, the employees, the distributors, or the con-

sumers. It permits a discussion of matters which are of continued interest in a broader way than they can be discussed in any other form of advertising. Often it is able to establish a bond between the publishers and readers which will help to insure the maintenance of friendly relations.

House organs vary widely in function and editorially. Large corporations, especially those engaged in public service, have found it to their advantage to maintain house organs in order to keep forcibly before the whole organization the industrial ideals, policies, and purposes of the organization and the continuity of interest between the various groups of offices which compose it. Some of the house organs of this type, especially those started by railroads, have grown into magazines of considerable size and of intense interest to thousands of employees and their families.

In other concerns, the chief need is for a means of communication with the members of the sales force, who are scattered and not subject to a great deal of personal contact with those in the home office. The salesman on the road is generally exposed to many influences that tend to undermine his enthusiasm for his work and for his product. He has to meet every day new problems and new difficulties. Some of these have already been met successfully by other members of the sales force and if their accumulated experience can be communicated to him, his efficiency is greatly increased. There is a need also for occasional stimulation of his ideas and for fresh inspiration. For this purpose the house organ for salesmen, intelligently edited with bright, chatty talk about sales problems, illustrations from field experience, comments upon successful operations, etc., has been found invaluable. While it is usually published under the direction of the sales manager, it should be carefully watched by the advertising man. Often where it does not exist the conditions merit it and in such instances the advertising manager has an interest in see-

ing it established in order that it may furnish and maintain proper contact between the advertising and sales forces so that these two important marketing forces may work more effectively together.

As a natural extension of these purposes and because of the direct interest that exists between the manufacturer and the distributor who sells his goods, the house organ is often established for maintaining contact between these two forces. In this case the character of the house organ changes somewhat. It is no longer dealing with policies, with interior conditions, and with those things which are of internal interest only. Instead it contains material of more general value, such as discussions of the problems of turnover, profits, cost accounting, keeping of stock, window display, and other matters which are directly concerned with the dealer's methods of doing business. There is a tendency for such a house organ to overstep its proper bounds and enter the field of the general business paper. Such a tendency is ordinarily to be guarded against, as the publication under such circumstances frequently loses its efficiency for the firm on whose behalf it was developed without securing the unbiased and dignified character which should belong to the business paper.

These classifications of house organs do not by any means exhaust the list, but they include the more important types. In general, it may be said that the house organ is valuable to any particular advertiser, provided a need exists for continuous communication between the organization and any other group of a considerable number of people. Its value will depend upon the degree in which it individually serves the interests of that group, and at the same time, keeps before their minds the ideals, policies, or products of the publisher.

## CHAPTER XXXII

### DETERMINING WHAT TO SPEND

**General Policy.**—In the previous chapters in this book, the principles, and the detailed application of those principles in each branch of the advertising field, have been fully considered. We shall now analyze an actual advertising campaign to see how the principles are applied and correlated in the planning and operation of the work.

At the outset it should be understood that in most conditions in actual business the problem of working out an advertising campaign is modified by the previous traditions of the business, by its already determined policy, by its limitations of manufacture, and by the personal equation which enters into any decision of an important character. As a consequence of these modifications, the problem in practice is never quite so simple a matter as the hypothetical consideration of it, where many factors must be assumed.

Following is an account of an actual campaign which was worked out in connection with a motor lubricant. Obviously, in a case of this kind, it is impossible to give the actual figures, but these are unnecessary to show the way in which the campaign was developed and the way in which the use of the principles in connection with the campaign aided in securing high efficiency. The figures and the actual conditions of preliminary investigation will, of course, vary with each particular business and the circumstances of that business.

It should also be understood that the conduct of the campaign itself and the character of its operation would be very materially changed for a different industry or for a different type of distribution.

The case which will be considered is a case where the goods go through the distributors' hands and where they are of fairly general use. This case represents the most frequent and important advertising condition, and requires the consideration of practically all avenues of publicity and organization.

**Preliminary Investigation.**—Inasmuch as this product has to be used on a pleasure or commercial automobile, motor-cycle, or motor-boat, the consumption statistics were secured in the following way:

1. From an estimate of the number of motor-cars in each state as shown in the registrations.
2. From an estimate of the number of motor-cycles in a similar way.
3. From a consideration of the output of the motor-boat factories and the number of marine motors in use, as shown by the registration of members of various motor-boat clubs, the statistics available from factories and the investigation of the picked localities.

The disposition of the cars in accordance with the branches of the company was shown to be as follows:

New York .....	27	per cent
New England .....	15	" "
Philadelphia .....	14	" "
Norfolk .....	1	" "
Chicago .....	36	" "
Dallas .....	.8	" "
Houston .....	.6	" "
Oklahoma City .....	.4	" "
Atlanta .....	2	" "
El Paso .....	.2	" "
New Orleans .....	1	" "
Denver .....	2	" "



The subdivision of motor-cycles and of motor-boats was made in the same way and apportioned to each branch.

After taking the number of cars, motor-cycles, and motor-boats, a careful estimate was made of the possible yearly sales volume to each from the standpoint of money value. Then the present output of the factory was taken and compared with the possible volume in the territory in each branch. It was found that about 2 per cent of the business generally was being secured and that about 10 per cent could be handled by the factory working at its fullest capacity.

A further analysis was then made by taking the total number of cars, motor-cycles, and motor-boats in the territory covered by each branch and developing the amount in money represented by the total volume of sales in that territory. This amount was divided by the total area in square miles, so that a definite volume per square mile of total business in the commodity was secured. This illustrated the point that the number of cars in some of the agricultural territories was so small and the cars themselves so widely scattered that all the business required to bring the output of the factories up to its greatest possible capacity could be secured in the more thickly settled branches.

Sales efforts in connection with this particular automobile accessory were held over in the district covered by four of the branches, except as the business was automatically produced as an incident of the sale of other products.

**Competitive Statistics.**—A careful investigation was made of competitive conditions, and it was discovered that there were eight principal competitors engaged in practically a national business. Of these competitors the largest had 30 per cent, three others 15 per cent, one 10 per cent, two 5 per cent, the lowest of the eight being 2 per cent, and the rest of the business being divided among more or less local efforts.

Further analysis of the competitive situation showed:

1. That the largest business was held by the firm whose product was most extensively and thoroughly advertised.
2. That the distributing facilities entered very considerably into the matter of sales volume.
3. That the general reputation of the concern and prompt service were important factors, as well as the quality of the goods.

This investigation developed also, particularly as to the advertising sales policy:

1. Those competitors who had secured the most business protected the dealer, instituted some sort of training for the sales force, and used a satisfaction guarantee of some kind.
2. The advertising of all competitors showed the use of practically the same arguments.
3. Very little effort had been made to establish individuality in connection with the value of the product, individuality having been derived from package, trade-mark, and the other accessories.

In respect to the product itself, this investigation showed that the output of a number of the largest competitors was of practically equal value from a technical standpoint. Furthermore, a large proportion of the material was sold without identification to the ultimate consumer, and the dealer influence was consequently very great. This had evidently affected prices, as prices were by no means standard, and there was not only a great deal of fluctuation but a great deal of difference between competitors as to price.

If the student will refer to Chapter III for the factors which enter into preliminary investigation and compare the

principles enunciated in that chapter with the preliminary investigation as stated, he will find illustrated in this case the advantage and the value in the application of the principles considered in that chapter.

After this preliminary investigation had been concluded, the next step was the consideration of the sales arguments and atmosphere to form the basis of the copy and the choice of media to be used.

**Consumer and Dealer.**—In considering the sales arguments it was necessary to study the consumer and the dealer. Investigation disclosed the fact that only a small percentage of the consumers actually insisted upon securing a certain brand of material, the majority of them evidently being influenced more by the convenience of buying.

Further investigation disclosed the fact that while there was a good market for a high-priced material, such as was being considered in this campaign, a very large number of dealers were buying mainly on price, with the exception that prompt service in delivery was of considerable importance.

A study of the consumer showed that there were about 10 to 12 per cent of users who were intimately interested in every detail in the running of the car or boat, to such an extent that every item which entered into its production or up-keep was discussed and of importance to them; that about 30 per cent paid considerable attention to the buying of supplies and equipment for the car and could be induced to insist upon one item or another when the importance of the item could be sufficiently illustrated; and that a considerable portion of the users were not particularly concerned with anything in the way of accessories, so long as the car ran properly and the charges were not unduly large.

Investigation was made of the product itself, and the values which the manufacturing end of the business placed

upon it in comparison with competitive materials. In the course of this investigation two outstanding items of individuality were brought to the advertising man's attention, which indicated the possibility of increasing economy by the use of the material. Sufficient tests had been made and sufficient testimony received from customers amply to prove this condition. From the investigations and consideration of the matter, it was decided that the sales argument should have the following fundamental ideas behind it:

1. The atmosphere of the copy should indicate the addition to pleasure to be secured from the use of the lubricant.
2. The copy should be arranged to link this pleasure with the human interest of the motorist, and finally,
3. The evidence should supply the argument to technically prove the claim.

Students should consider in this connection the early chapters on the psychological factors in advertising.

**Choice of Media.**—The choice of the media for this campaign was considered on the basis of preliminary investigation, the condition of the consumer, and the type of sales argument to be employed.

A further study of conditions in the cursory consideration of the matter developed that the number of motorists was only a very small part of the total population, that the individual class motor magazines reached only a very small percentage of the total number of motorists, and that these motorists included every type from the standpoint of reading habits and taste and other type divisions. Street-cars were quickly eliminated because of the enormous waste attached to dealing with so large a percentage of the population to secure the attention of so small a number, with the additional consideration that

except in the larger cities, the motorists did not ride frequently in street-cars.

The number of branches and the extent of sales distribution already secured by this company made it necessary to consider an advertising campaign in all parts of the company's territory in order to agree with the sales work and organization.

The small part of the population interested in this particular commodity, the small money value of the yearly sale to the automobile-owner, and the necessity for covering much ground with a small expenditure, made it obvious that the backbone of the campaign would have to be those territorially extensive media which were valuable as to selection of readers. For the principal periodical media, therefore, the general magazines were chosen, along with the magazines specializing on matters connected with the automobile for the "crank" motorist.

**Circulation Analysis.**—The choice of the proper number of magazines and the ones individually fitted to answer the purposes of this campaign was a hard matter, owing to the fact that there was practically no evidence as to the number of automobile-owners in proportion to the total circulation of the medium, except as the amount of advertising secured along automobile lines could be considered as evidence. This evidence was not thought satisfactory, and, after a number of ineffectual attempts to secure some kind of evidence upon which the expenditure of considerable money could be reasonably predicated, out of a number of general magazines offered, a choice was made of about twice the number it was proposed to use. This choice was based upon the editorial policy, the circulation policy, and the reports from the company's field force.

These magazines were then requested to send into the advertiser's office circulation records covering fifteen cities of

sizes varying from 50,000 to 200,000. Altogether about five hundred thousand names were accumulated, covering cities scattered from the East to the Southwest. These names were compared by trustworthy men in each locality with the tax list, the city license list, the locations of their residences, and a recheck from the storekeepers.

Six months was required for this work, but at the end of

CIRCULATION DATA

MAGAZINE	% GOOD LOCATION (WITH MONEY FOR LUXURIES SUCH AS AUTOMOBILES)	% MEDIUM LOCATION (MOST GENERAL ARTICLES INVOLVING LESS THAN \$200 EXPENDITURE)	% BAD LOCATION (POOR BUYING POWER)	

Chart A

CIRCULATION DATA

NAME OF PUBLICATION	TOTAL CIRCULATION	COST OF MAG. PAGE	%GOOD LOCATION	CIRCULATION OF INTEREST	COST OF ADV. PER 1000 USING MAG. PAGE	%GOOD AND MEDIUM LOCATION	CIRCULATION OF INTEREST	COST OF ADV. PER 1000 USING MAG. PAGE

\* GOOD LOCATION - WITH MONEY FOR LUXURIES SUCH AS AUTOMOBILES, ETC.  
 \*\* - AND MEDIUM LOCATION WITH MONEY FOR MOST GENERAL ARTICLES INVOLVING LESS THAN \$200. EXPENDITURE.

Chart B

the time all these magazines had been tested through a sufficient proportion of circulation, scattered widely enough to give an average of the percentage of automobile public to which they catered.

The conclusions secured from this investigation were as follows:

1. The amount of automobile advertising was not an exact indication of the value of a particular medium for automobile audience.
2. The circulation of interest, that is, the circulation going

to automobile-owners, or possible owners, was not by any means in proportion to the total circulation of the magazine. In one case a publication having 400,000 circulation at a cost of \$400 per page per issue, showed an automobile audience of 75,000, while another publication, having a total circulation of 125,000, at a cost of \$250 per page per issue, showed a total of 100,000 circulation of interest to a man selling to automobile-owners.

The figures were entered on Chart A (on page 341), and then figured out in reference to the cost of the magazine page on Chart B. From these charts the final choice of the magazine media was made.

The choice of the other media and the conditions governing the amount and proportion of the appropriation allowed them were worked out by investigation in varying ways.

**Dealers' Investigation.**—One thousand dealers were visited, and from this experience a dealers' book was gotten up which contained all the advertising to be conducted to the consumer, and in certain publications having dealer circulation the consumer advertising was run as a part of the dealer copy.

It was felt after visiting the dealers that some means of identifying the dealer and tying up the campaign to both must be found. A sign for the front of the dealer's store had long been used in similar advertising and this sign was made a feature of the copy to the consumer in the general magazines, to the dealer in his advertising, and to the salesman, so that all legitimate dealers should have one set up.

This scheme proved to be effectual only with transient or touring motorists, and some more definite system was wanted for the ordinary case. The direct mail system was made available for the dealer in order to get the full effect. Wherever the dealer began to stock the goods, letters were sent from him to all the automobile-owners in his community, calling at-

tention to the fact and requesting them to have their needs filled at that store.

The question of outdoor advertising came in for a good deal of attention at once, because of the outdoor character of the proposition and the many opportunities of attracting the motorist at the time of his use of the machine. Investigation made by driving an automobile along all the touring routes disclosed the fact that there was a great deal of loss of attention due to the location of many signs. All locations for signs were therefore carefully selected, all suggested locations being refused unless showing head on to the road; while many of the locations obtained were situated so that the lamps of the car would sweep the board at night.

Window display, printed matter, and other items were included in the campaign, the proportion of the various items being as follows:

General magazines .....	31	per cent
Outdoor .....	25	" "
Trade journal .....	12	" "
Printed matter .....	12	" "
Small signs .....	6	" "
Direct mail for dealer .....	7	" "
Window, counter, and show displays.....	7	" "

If the student will refer to the chapters on media, and study the principles of selection as given therein, the application of those principles will be very apparent in the investigations and decisions made in regard to the division of the appropriation in this particular case.

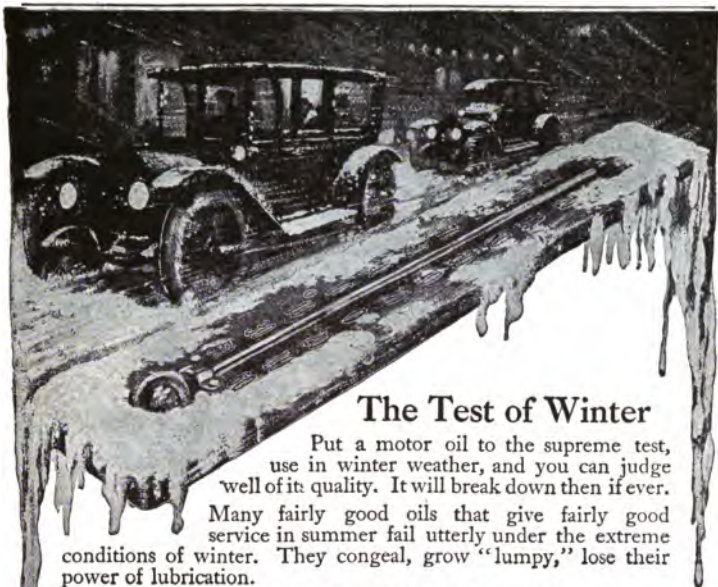


## CHAPTER XXXIII

### WRITING THE COPY AND CONSIDERING THE RETURNS

**Copy Material.**—From the investigation of the product, which had been made under the preliminary work of analysis, the information from the manufacturing and sales ends of the business was accumulated in the following way for the advertising to the consumer:

1. The advantages of the product because of the processes of manufacture.
2. The way in which those advantages were to be observed in their action on the operation of the car.
3. Tests which had been made by the company's engineers, the results obtained, and the analysis of those results.
4. Tests which had been made by other engineers and the information available from them.
5. Results obtained by racing drivers, speed boats, aëroplanes, and the like in contests, the opinions of the drivers, the conditions under which each of the contests were staged, and the service required of the product in each case.
6. Expressions from owners of all kinds, from dealers and manufacturers, showing the results obtained, but not necessarily indicating the conditions or other analyses.
7. The principal difficulties of the owner in connection with the operation of similar products and the effect of the particular commodity in each case.



## The Test of Winter

Put a motor oil to the supreme test, use in winter weather, and you can judge well of its quality. It will break down then if ever.

Many fairly good oils that give fairly good service in summer fail utterly under the extreme conditions of winter. They congeal, grow "lumpy," lose their power of lubrication.

## TEXACO MOTOR OIL

is not a fair weather oil. It gives as good service in winter as in summer. It gives *maximum power* with *minimum consumption* and *without carbon deposit*.

There is a reason for this. Texaco Motor Oil shows a zero cold test.

It will not congeal at zero. It is practically unaffected by cold. Look for this quality when you buy. Buy Texaco and you won't look far.

Nearly all good garages and supply shops sell Texaco Motor Oil in 1 and 5 gallon cans. Inquire at yours.



When Touring,  
Look for This Sign

For a booklet, "Maintaining a Motor Car," that may help you with some of your motor troubles and that will enable you to identify any car you meet on the road, address Dept. B, 5 West St., New York

**THE TEXAS COMPANY**  
**HOUSTON NEW YORK**

Branch Offices  
Boston St. Louis New Orleans Pueblo  
Philadelphia Norfolk Dallas Tulsa  
Chicago Atlanta El Paso



Consumer comfort advertising (general magazine)

8. The climatic differences in different territories and the effect of such matters upon the operation of the product in question.
9. The extent to which the motor-owner discriminated between brands in buying the products of this kind.

For the advertising to the dealer the points were arranged as follows:

1. The extent of the delivery facilities of the organization.
2. The advantage in profit (if any), the advantage in turnover, and the advantage in other custom to be secured from the sale of this product.
3. The effect of the sales and advertising work in developing the right use and advantage of the product to the consumer.
4. The value of the service to the dealer, in comparison with the efforts put out by competitors in the same direction.

When these matters had been assembled, reference was made to the human interests and needs such as have been indicated in the chapters on the psychological factors, and the copy material was arranged with three alternatives, which are shown in their order of importance:

1. Results showing advantage in comfort and convenience.
2. Results showing an advantage in economy of operation.
3. Results showing a reduction in repair requirements.

For the dealer the copy material was arranged with two alternatives, which are shown here in their order of importance.

1. Items showing direct sales advantages.
2. Items showing advantages through the indirect effect from the consumer.



## Scarcely A Sound

**F**EW car owners realize to how great an extent lubrication, or lack of lubrication, affects the operation of a motor.

No matter how good your power plant, that soft, almost inaudible purr indicative of perfect action and maximum power may only be obtained through the use of a lubricant of the highest quality.

## TEXACO MOTOR OIL

fills the bill. By its use you obtain maximum power from a quiet, easy-running motor. You get an oil that will never deposit a hard carbon crust on cylinder walls or spark plugs. You get an oil that lubricates perfectly at all times on account of a zero cold test. Lastly

you get an oil that will *reduce your gasoline consumption anywhere from fifteen to thirty per cent.*

Test these statements for yourself. You can obtain Texaco Motor Oil at most good garages and supply shops. Sold in 1 and 5 gallon cans.

Write us for booklet "Maintaining a Motor Car" You will find it instructive and entertaining. Address Dept. C,



**THE TEXAS COMPANY**  
HOUSTON NEW YORK

*Branch Offices:*

Boston	St. Louis	New Orleans	Pueblo
Philadelphia	Norfolk	Dallas	Tulsa
Chicago	Atlanta	El Paso	



Consumer convenience advertisement (general magazine)



## Reduces Gasoline Consumption 15% to 31%

**Y**OUR throttle tells the story of gas consumption and power developed—tells it truthfully and graphically. When your motor is developing full power the throttle is not opened so wide to give a speed of say twenty miles an hour, as when the motor is acting poorly. The consumption in gasoline is not as great.

Texaco Motor Oil reduces gasoline consumption by *increasing* power. A large manufacturer of motor cars (name on request) conducted several tests among lubricants competitive with Texaco Motor Oil. The oil that these tests proved to be the *best* was twice tested against Texaco with the following results in favor of the latter:

### Test No. 1

Decrease in gasoline consumption per 8 hours run, 3.21 gals., or 31.3%.

Decrease in lubricating oil consumption per 8 hours run, .313 gals., or 24%.

Increase in miles per gallon of gasoline, 5.7, or 31%.

Increase in miles per gallon of lubricating oil, 33.1 on 24%.

### Test No. 2

Reduction in gasoline consumption per 7 hours, 5.187 gals., or 28%.

Reduction in lubricating oil consumption per 7 hours, .375 gals., or 33%.

Reduction in gasoline consumption per 10 h.p. hours, .741 gals., or 28%.

Reduction in lubricating oil consumption per 10 h.p. hours, .0537 gals., or 33%.

Space permits us to give here the results of only these two tests. Data with regard to others will be furnished gladly on request.

You get more out of your motor in the way of power and put less into it in the way of gasoline and oil when you use Texaco.

Texaco Motor Oil is for sale in 1 and 5 gallon cans at most good garages and supply shops. Ask for it. For interesting and informative booklet, "Maintaining a Motor Car," address Dept., F, Five West St., N. Y. City.

### THE TEXAS COMPANY

HOUSTON BRANCH OFFICES NEW YORK  
 Boston Dallas St. Louis Tulsa New Orleans Chicago Pueblo Atlanta Philadelphia El Paso Norfolk

Consumer economy advertising (general magazine)

# Read These Marked Paragraphs



**X** IT INDICATES untiring garages where you will receive courteous, efficient service and where you can get Texaco Motor Oil. It places the main highways from Tampa to Bangor; from New York to Philadelphia, Chicago, St. Louis. From the Mississippi, East, it acts as a friendly, helpful guide.

## TEXACO MOTOR OIL

**X** and a good garage usually go together. When you find one you find the other. For the garage man who has the interests of his customers at heart gives them the best of everything regardless of profit or price.

Texaco Motor Oil gives maximum power and minimum consumption. Many tests conducted.

For sale in 1 and 5 gallon cans at most good garages and supply shops. For descriptive and interesting booklet, "Maintaining a Motor Car", address Dept. D.

during long, hard runs, have shown an entire absence of serious accumulation. Perfect lubrication is obtained at all times in any type of car.

Do you know that your motor is doing all of which it is capable? Try Texaco and find out.

### THE TEXAS COMPANY

HOUSTON NEW YORK  
Branches: Dallas, St. Louis, Chicago, San Antonio, Philadelphia, St. Paul, Detroit, Cleveland, Columbus, Indianapolis, Kansas City, Louisville, Memphis, Milwaukee, Minneapolis, New Orleans, Omaha, Portland, St. Petersburg, Toledo, Wichita.

Do they refer to your garage? Is the efficient, courteous service, given your customers advertised to 75 out of every 100 car owners in this country?

If you show the Texaco Motor Oil sign it is. If you don't, it isn't.

Perhaps you haven't realized what Texaco advertising means to the dealer who carries Texaco Motor Oil. Read this consumer ad and you will.

This advertisement, and many others like it, appears in 19 leading national publications having a combined circulation of five million and a half copies. These publications reach about 75 per cent of all the car owners in the country.

This great publicity has its effect. The scene shown at the top of the advertisement is true to life. It is enacted daily by

hundreds of car owners who buy where they find a Texaco Sign. They buy because the garage that carries that sign has been advertised to them and they have confidence in it. And they don't only buy oil. They buy shoes, tubes, gas, etc. They have repair work to be done.

Do you show the Texaco Sign? If not write our sales department and learn more about Texaco Dealer Service. Address Dept. Four,

THE TEXAS COMPANY  
WHITEHALL NEW YORK CITY  
EXECUTIVE OFFICES:  
HOUSTON NEW YORK

#### BRANCH OFFICES:

Boston Philadelphia Chicago St. Louis Norfolk Atlanta New Orleans Dallas El Paso Pueblo Tulsa

Dealer advertisement for consumer tie-up

The copy attached to this chapter will illustrate the working out of some of these arguments in both cases.

It was further decided that a consideration of the psychological features involved had indicated the advantage of illustration to such an extent that all advertising in periodicals, should be illustrated as effectively as possible.

The actual writing of the copy and the making of the layout were governed by the ideas developed from the consideration of the material and atmosphere to be preserved.

The samples of the copy shown should be used by the student in connection with the chapters on copy and arrangement, as they will indicate the result of a practical application of the principles involved in the considerations in these chapters, and it will be possible for the student through this study to determine the extent to which they have fallen short of the maximum efficiency which should be reached. The working out, in practical business, of the laws applicable to human affairs, must of necessity suffer from the deficiencies of the workers, and there are points in each of these advertisements which, despite the care and investigation, are to be counted as taking away from the ideal operation of the principles upon which they are based.

**Psychological Investigation.**—After the copy was written, one further investigation was made before the material was used. A number of approved pieces of copy were tested in the manner described in Chapter XIII. The copy finally used was confined to those pieces which had shown approximately the same results.

In order to check this in the working out of the campaign, the copy was keyed and a careful analysis made of the replies on a form similar to the one illustrated. It is interesting to observe the agreement between the actual results obtained and the estimated results secured from the investigation.

The returns from the copy which were shown on the chart illustrated in connection with the investigation of the copy, were used in estimating the comparative value of the different magazines in comparison with Chart B, shown in the previous chapter.

In connection with Chart C, showing the returns from the copy, the replies were again compared with the cost and the circulation of interest so that a parallel could be established with the earlier results exhibited on Chart B. In general, it

**ADVERTISING CAMPAIGN—FISCAL YEAR**[illegible]

### Chart C



was found that the results were according to expectations, so that the value of the earlier investigation was borne out; there were some discrepancies, but these were traced further, with the result that most of these disappeared under a development of the character of the returns which separated the worthless inquiries from those which were of value from a sales standpoint.

While the returns from the copy were valuable for comparative purposes in considering the relation of the different publications to each other, they were entirely insufficient to form a basis upon which the value of the campaign as a whole could be predicated. Moreover, the character of the campaign was such that the advertising was not expected to complete the sale, but to act merely to arouse interest upon the part of the consumer and a demand, if possible, from him upon the dealer. Consequently the value of the campaign had to be determined from an entirely different standpoint.

The purpose of the campaign, of course, was to increase the sale of the goods, and to accumulate new dealers through whom such sales could be made. The success of the campaign depended, therefore, upon the increase in the total volume of the sales, the number of new customers secured, and the relative expense at which these results had been accomplished.

**General Returns.**—In other words, before the advertising was started a certain amount of material had been sold at certain sales cost. When the expenditure of money for advertising was decided upon, it was done with the expectation that the volume of sales would be increased without requiring the same proportionate expenditure of money to accomplish it. To illustrate this by hypothetical figures, suppose the original sales condition before advertising was as follows:

Gross revenue from sales.....	\$100,000.00
Sales expense .....	15,000.00

Then the percentage of selling expense to gross revenue would be 15 per cent. If, then, \$40,000 is appropriated for advertising, it is expected that the expenditure of that amount will increase the sales so that the condition will read as follows:

Gross revenue from sales.....	\$462,000.00
Advertising expense .....	40,000.00
Sales expense .....	30,000.00

or not more than a 15 per cent relation.

Of course the proportion of selling and advertising expense may be altered—this will depend upon the particular circumstances of the proposition; but the addition of the advertising should increase the business sufficiently to keep the total expense of selling and advertising at the same or a lower percentage on the total revenue than the condition without the advertising showed. Unless it does this, the advertising will add a burden of extra cost to each unit of sale and consequently be without economic justification.

**ADVERTISING CAMPAIGN**

SALES OF FROM TO

SALES BY STATES	JAN.	FEB.	MAR.	APRIL	MAY	JUNE	ETC.	TOTAL SALES	NO. OF CARS IN EACH STATE	YEARLY CONSUMPTION	% OF CONSUMPTION
TOTALS											
COST OF ADVERTISING EACH MO.								TOTAL			
COST OF ADVERTISING EACH UNIT								AVERAGE COST			

Chart D

In order to determine this, it was necessary to take the condition of the business before advertising and compare it with

the condition at the end of the campaign. This was done by the use of the following methods:

Chart D. On this chart were plotted each month the sales of the particular product and this amount compared with the same month of the previous year. A comparison was also made with the amount of business which should be secured in order to take the expected proportion of the total consumption. These figures were then recapitulated for each six months and yearly period, the form illustrated showing the recapitulation for the first six months of the year.

It will be noted that under the sales for each month is a statement of the advertising expense for the month, and the advertising expense per unit of sale.

This shows during the six months' period the progressive tendency of the advertising expense on each unit sold, and this tendency to be correct should decline during the earlier part of the campaign until it reaches its minimum per cent and its maximum efficiency.

At the end of the year Chart E was filled out with the totals secured from Charts filled out under D. This chart shows the comparison of the gross revenue with and without advertising, the net revenues in the same cases, the increase in the number of units sold, and the status of the selling cost per unit in each case—in the one case including the advertising.

These two charts give an excellent survey of the general value of the advertising as built up over the period, upon the actual sale of the goods and the proportionate cost of selling them. Something further is needed to develop the exact effect upon the number of distributors carrying the product and the area of its distribution.

Chart F supplies the information for each branch office, showing graphically the number of new dealers secured by this work and the way in which the work of the selling force upon the new dealers fluctuates from month to month.

From this chart a combined chart was made at the end of the period, showing from the monthly return the totals for all branches and the losses for all branches through failure to secure repeat business.

These charts, the one for each branch and the one for the totals, showed the additions of new distributors, the losses due to failure to retain their customers, and the net gains for each territory; so that they not only indicated the results in general through the work of the combined selling and advertising organization, but showed at a glance the strong and weak territories from a distributing standpoint.

COMPARISON

Gross revenue Fiscal Year, with advertising.....	\$......
Gross revenue previous Fiscal Year, without advertising .....	.....
Increase .....	\$......
Net revenue Fiscal Year, with advertising.....	\$......
Net revenue previous Fiscal Year, without advertising .....	.....
Increase .....	\$......
Total number sold Fiscal Year, with advertising...	.....
Total number sold previous Fiscal Year, without advertising .....	.....
Increase .....	.....
Cost per unit selling, without advertising.....	\$......
Cost per unit selling and advertising on increased sale .....	.....
Decrease .....	\$......

Chart E

By comparison with the total consumption figures for each branch, further figures were secured showing the percentage of distribution in proportion to the total possible volume of business, and therefore another angle on the strength or weakness of the distributing facilities.

**ADVERTISING CAMPAIGN**

BRANCH OFFICE NO. \_\_\_\_\_

NEW CUSTOMERS BY MONTH

FISCAL YEAR \_\_\_\_\_

200	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	
150													
125													
100													
75													
50													
25													
0													

Chart F

These operations have necessarily been given very briefly and without the minute detail which had to be gone through in every part in order to bring them to a successful conclusion. Not all of them apply to all lines of business by any means, nor are all the investigations here indicated of fundamental necessity with all problems. The modifications, however, which arise in these cases are similar to all conditions which surround the individual application of recognized principles in any business operation. They are the things which can only be acquired when the student has forsaken the classroom for the business office and transferred his preparatory knowledge to the necessities of every-day business requirements. When the student has acquired all that is contained in the chapters



Head-on sign — automobile road

of this book, he will undoubtedly be better equipped to understand and pursue the business operations which must measure his success; but the intelligent use of experience and the appreciation of the necessity of experience thoroughly analyzed is as much a part of his success as anything else.

The text-book is the point of departure for the man who desires to add his contribution to the world's scientific knowledge; as such it can cover only what has been discovered and then only in general terms. The application of the things already known and the definition of the new things to come depend upon the student himself, his analysis of the principles contained in the written knowledge, and his more careful analysis of the new things which experience will bring within his ken.

# APPENDIX

## REVIEW QUESTIONS

### Chapter I

1. What historical events were responsible for the rise of advertising to a position of importance in the field of marketing?
2. What modern industrial factors make advertising a necessity today?
3. Define advertising.
4. What are the limitations of advertising as compared with personal selling?
5. What advantages has printed advertising over word of mouth selling?

### Chapter II

1. What are the chief functions and purposes of advertising today?
2. What are the general methods of distributing manufactured products?
3. In what ways can advertising lower the marketing cost of an article?
4. What is the value of advertising to the consumer?

### Chapter III

1. What underlying factors affecting marketing have to be analyzed as a preliminary to any advertising campaign?
2. In which of the following cases would it be advisable to dispose of a product in as small a territory as possible adjacent to the factory:
  - (a) Toilet soap
  - (b) Furniture
  - (c) Books
3. Of what value is a knowledge of the per capita consumption of a product throughout a territory?
4. What considerations govern the judgment of the kind of package to be used?
5. In what kinds of commodities is it most practicable to secure higher prices than those represented by the majority market?
6. How does the buying habit of the consumer affect the economic use of advertising?

### Chapter IV

1. Why is it necessary for the Advertising Manager to have a thorough knowledge of the operations of the sales force? Name some of the policies which are most important to him.



2. What points regarding the product should be investigated?
3. What three elements aside from the individuality of the product should be studied with reference to the competitors? .

### Chapter V

1. What are the chief purposes for which an advertising campaign may be undertaken?
2. Why is advertising of value to a public service corporation which has a practical monopoly of its class of product in the territory it serves?

### Chapter VI

1. How did the trade-mark originate?
2. What influences gave the trade-mark its present importance as an element in the advertising campaign?
3. What are the general requirements for a trade-mark to be registerable in this country?
4. What are the requirements for the trade-mark from a psychological standpoint?
5. What are the leading requirements for a good trade name?

### Chapter VII

1. Why is psychological study of value to the advertising man?
2. What are the psychological tasks usually undertaken by an advertisement?
3. What analyses are necessary for accomplishing these tasks successfully?

### Chapter VIII

1. What is meant by an instinct?
2. What are the three leading tendencies of instincts as civilization advances?
3. What is the relationship between instincts and emotions?
4. Why is it helpful to know the relative strength of various important instincts?
5. How can a knowledge of the relative strength of appeals to instincts and other human interests be applied in the construction of an advertisement?

### Chapter IX

1. What are the chief functions of a complete sales appeal?
2. What are the characteristic functions of a complete advertisement?
3. How does a publicity advertisement differ from a complete advertisement?
4. What are the purposes and methods of the Want Ads?

5. Classify advertisements according to the mechanisms or methods they use in making an appeal, and name for illustrative purposes a few types of articles for which each of these is suitable.

### Chapter X

1. Name the principal mechanical incentives to attention.
2. How great an increase in attention value is secured by increasing the size of an advertisement?
3. On a right-hand page divided by a vertical and a horizontal line into four quarters, which position is most valuable; which is least valuable; how great is the difference in value?
4. Why is the class of attention devices known as interest incentives more valuable than mechanical devices? Name the chief interest incentives.

### Chapter XI

1. What is the law of contiguity?
2. What is the law of sequence?
3. What is the law of feeling tone?
4. What is the law of fusion?
5. Name at least three principles of typography which find their origin in the law of fusion.

### Chapter XII

1. Why is the direct command frequently employed in advertising? Under what circumstances is it dangerous?
2. Why is it more effective to use a "do" than a "do not" in an advertisement?
3. How does the prestige of the source affect the force of a suggestion?
4. By what other means may the force of a suggestion be increased?

### Chapter XIII

1. Why is it useful to analyze and test an advertisement by psychological laboratory methods?

### Chapter XIV

1. In what respects does the purpose of advertising copy differ from the purpose of other forms of written composition?
2. How does this affect the principles of writing it?
3. What is a good advertising style?
4. What are the two fundamental qualities advertising should have to make an effective impression?
5. Why is correctness of grammar and word use necessary in advertising copy?

**Chapter XV**

1. What is meant by the principle of unity?
2. How is this principle applied in advertising copy?
3. What is meant by coherence?
4. Explain the chief means by which coherence is secured.
5. Without considering the possibilities of display type and other mechanical means, explain how a piece of advertising copy may be made emphatic.

**Chapter XVI**

1. Why is "substitute copy" ordinarily ineffective? Under what circumstances may it be used?
2. What are the kinds of evidence most commonly used for reason-why appeals?
3. Distinguish between inductive and deductive reason-why appeals.

**Chapter XVII**

1. What are the chief requirements in a direct appeal to the senses?
2. What dangers have to be guarded against in direct sense appeals?
3. Why is the dramatic or story form of copy a good way of making a human-interest appeal?

**Chapter XVIII**

1. What are the requirements of good use in words?
2. Under what circumstances, if any, may a word not in good use be employed in advertising copy?
3. Distinguish between the denotation and connotation of words.
4. What questions regarding the connotation must be satisfactorily answered before using a word in advertising copy?
5. What is a balanced sentence? Why is it useful in advertising copy?
6. How can a sentence be made emphatic?
7. What was the original purpose of paragraphing?
8. What principles must be applied to secure good paragraphing at the present time?

**Chapter XIX**

1. What factors about a medium and its readers should be known by the copywriter before constructing his advertisement?
2. What principle should then be used in constructing the copy for publications of different kinds?
3. In what leading respects should a newspaper advertisement for a nationally sold article differ from a magazine advertisement for the same article?
4. What kind of language can be used in a technical advertisement?

5. What is the most common appeal used in trade paper advertising?
6. What sort of material is most suitable in advertisements in farm publications?
7. What considerations of style are important in advertisements in women's publications?

### Chapter XX

1. What is the proper relationship between display and text in the advertisement?
2. Under what circumstances is the display more important than the text?
3. Under what circumstances is the display less important than the text?
4. What are the five main requirements of a good head-line?

### Chapter XXI

1. What is art?
2. Why is a beautiful advertisement more effective than an ugly one?
3. What are the five chief elements of advertising display?

### Chapter XXII

1. What is the first principle of form in an advertisement? How is it applied?
2. What is the principle of consistent shapes and sizes?
3. What is the Greek law of areas?
4. What is the optical center of an advertisement?
5. Name and define the two kinds of appeals used in advertising display.
6. What causes movement in an advertisement? What should be the direction of the movement?
7. When is movement to be avoided?
8. How can emphasis be secured by display?

### Chapter XXIII

1. What are the three primary colors? Explain in a few words the quality or idea which each expresses.
2. What are the binary colors? Explain in a few words the quality or idea which each expresses.
3. Define the following terms with respect to color:
  - (a) Tone
  - (b) Neutral
  - (c) Normal colors
  - (d) Shade
  - (e) Tint

4. What are the three qualities of every color tone?
5. Explain and illustrate the following terms:
  - (a) Complementary colors
  - (b) Analogous harmony
6. By what two methods are color harmonies ordinarily produced?
7. What is the "law of backgrounds"?

#### Chapter XXIV

1. What is the first function of illustration?
2. What other functions do illustrations perform in advertising?
3. Distinguish between naturalistic and decorative illustration and explain why the latter class is increasing in use.

#### Chapter XXV

1. What is ornament?
2. Distinguish between decoration and ornamentation.
3. What are the chief sources of ornament?
4. What considerations govern the use of historic or "period" ornament in advertising?
5. What are the chief functions of a border?
6. What cautions must be observed in the choice and use of borders?
7. What questions should be satisfactorily answered before using an ornamental initial, head-piece or other ornament in an advertisement?

#### Chapter XXVI

1. What ideas or feelings do straight horizontal lines ordinarily express? Straight vertical lines?
2. What ideas or feelings do curved lines express?
3. Why is the circular curve ordinarily less desirable than other curves?
4. What are the four great "schools" of type?
5. What are the advantages of using hand-made type or "hand lettering"?
6. What considerations govern the choice of type for a given advertisement?
7. Why is the frequent use of italics for emphasizing words in an advertisement objectionable?

#### Chapter XXVII

1. What are the two main reasons for making a layout of an advertisement?
2. How is a "layout in mass" made?
3. How is it used?

4. How does the working layout differ from the layout in mass?
5. What is the point system of measuring type?
6. In what size type is the text of this book set? In what size is the index?

### Chapter XXVIII

1. What are the general requirements for success as an advertising man?
2. What are the chief duties of an advertising manager? What kinds of ability must he have?
3. What was the original function of the advertising agent?
4. What kinds of service does an advertising agency now give?
5. What is the relationship of the publisher to the business of advertising?

### Chapter XXIX

1. Why is "free advertising" sought so generally? What are its disadvantages?
2. What factors contribute to the importance of the newspaper as an advertising medium?
3. What is a general magazine? For what purpose is the general magazine a more valuable advertising medium than the newspaper? For what purpose is it less valuable?
4. What are the distinctive merits of women's publications from an advertising standpoint?
5. Distinguish between technical journals and trade journals.
6. What are the reasons for requesting an analysis of the circulation of a periodical? What kinds of analyses are commonly needed?
7. Why does censorship of the advertising pages add to their value?

### Chapter XXX

1. What were the original functions of signs?
2. What are the values of outdoor signs today?
3. What is the usual function of a painted bulletin?
4. By what considerations is the value of any particular bulletin or poster measured?
5. What advantages have posters as compared to painted bulletins?

### Chapter XXXI

1. What is meant by "dealer's aids"?
2. What type of "dealer's aid" is considered of greatest importance?
3. How can the store-cards be made of greatest advertising value?
4. What common faults should be guarded against in booklets and other printed matter supplied to the dealer?
5. What is the great virtue of the sales-letter?
6. What is the distinctive advantage of a house organ?

**Chapter XXXII**

1. What was the value of making an analysis of the competitive situation in the field of motor lubricants?
2. What methods were helpful in determining which of a number of general magazines would be most efficient in a campaign for motor lubricants?
3. Why did outdoor advertising receive so large a percentage of the appropriation in this campaign?

**Chapter XXXIII**

1. How were the talking points of the advertising copy determined?
2. How were they used?
3. How was the value of the advertising tested?
4. How was the value measured?

## INDEX

### A

**Abnormal conditions**, need for  
study of, 28, 29

**Advertise**, original meaning of  
word, 51

**Advertisement**,  
classification of, long circuit  
appeal, 77  
classified, 74  
complete, 72  
publicity, 74  
rationalization appeal, 79  
use of, 79, 81  
reflex appeal, 75  
short circuit appeal, 75  
functions of, 71  
measuring, pulling power of, 107,  
108

**Advertising**,  
agent, 295-297  
evolution of, 295  
functions of, 295  
requirements of, 297  
service, 296  
weaknesses, 296  
an economic distribution factor,  
11-12  
as a control, 9-10  
as a missionary, 10-11  
as a direct selling force, 13  
beginnings of, in periodical media,  
300  
campaign,  
purpose of, 36-41  
campaign, analysis of a success-  
ful, 110-112  
conclusions arrived at, 111-112  
illustrations, 111  
text, 111  
censorship, 309-310  
definition, difficulty of, 4  
early problems in, 2

economic effects of, 14-17  
economic use of, 26-29  
greatest with specialized goods,  
26  
efficiency of, 5  
free, value of, 300  
functions of, 9  
information required before, 18  
limitations of, 4-5  
manager, 293-295  
analytical and executive ability,  
294-295  
duties, 293  
requirements, literary, editorial  
and artistic, 294  
outdoor and other forms, 311-321  
publications supported by, 298  
publisher's place in, 297  
Audit Bureau of Circulations,  
299  
space and service, 298  
recent growth of, 2-4  
relation to marketing cost, 13-14  
value of, to consumer, 16  
value of, to manufacturer, 16  
Agencies, advertising, 295-297 (See  
also "Advertising, agent")  
Analysis of,  
advertising campaign, successful,  
110-112  
circulation, 308-309  
product, 31-33  
Animal needs, characteristic, 58  
Appeals,  
long circuit, 77  
rationalization, 79  
use of, 79-81  
reflex, 75  
short circuit, 75  
Aptness in headlines, 207  
Arrangement of advertisement, 88



Art,  
     some misconceptions of, 214  
     what it really is, 216-217

Associations,  
     establishing, 90-97

Atmosphere in copy, 174

Attention and memory devices, 82-89

Attractive packages as a selling factor, 23-25

Audit Bureau of Circulations, 299

## B

Backgrounds, law of, 251

Balance in type display, 234-236  
     bissymmetric, 234-235

    occult, 235-236

Beauty in art, 217

Bill-boards and street cars, copy for, 190

Bill-posters' association, 317

Binary colors, 244

Bisymmetric balance, 234-235

Blank space in advertisements, 272

Booklets and other printed matter, 329

Borders in advertisements, 269

Brevity in head-lines, 206

Bulletins,

    illuminated, 321

    painted, 315

Business men, copy for, 192

## C

Campaign,

    purpose of, 36-41

        educating, 40

        establishing reputation, 36

        extending organization values, 36

        extending uses, 37

        familiarizing, 40

        gaining distribution, 38

        identifying trade-mark, 40

        increasing consumption, 39

        solidifying sales, 39

        stimulating, 40

    "Catalogue copy," 130

Censorship,

    lack of, in newspaper advertising, 310

    of advertising pages, 309

Circulation,

    analysis of, 308

Civilization increases wants, 61

Classification of,

    advertisements, 72-81 (See also "Advertisement, classification of")

    instincts, 63-66

Classified advertisement, 74

Class publications, 306

Clearness,

    essential in advertising copy, 121

Coherence in copy, 133-139

Coined words, 48

Color, 242-252

    backgrounds, law of, 251

    definition of terms, 245

        hue, 246

        intensity, 247

        neutralizing, 245

        shades and tints, 245

        value, 247

    harmony, 248

    likeness and contrast, 249-250

    source and nature, 242

    spectrum colors, 243

        binary, 244

        cheerfulness of yellow, 243

        gloom of purple, 244

        light and coolness of green, 244

        light and heat of orange, 244

        primary, 243

        restraint and coldness of blue, 243

        warmth of red, 243

Commodity,

    analysis of the, 31-33

    establishing connections with needs, 68

Comparison of salesman's and advertised statements, 7

Competitive factors, estimating, 21

Competitive statistics, 336

Complete advertisement, 72

Conciseness, essential quality, 124

- Condensation of text, expansion and, 211
- Connections between commodity and needs, 68
- Consumer, and dealer, study of, in considering sales arguments, 338 value of advertising to, 16 factors governing advertising to, 338
- Consumption, of factory output, 19-20 figured in zones, 21 statistics in actual practice, 335-336
- Contracts for advertising, 307
- Control, advertising as a, 9-10
- Copy poor, enhanced by white space, 85
- Copy as affected by display, 202
- Copy as affected by medium, 182-201
  - for business men, 192
  - for farmers, 194
  - for technical men, 192
  - for trade papers, 194
  - for women, 196-201
    - bargains and premiums, 197
    - "reason-why" copy, 197
  - general magazines and weeklies, 183
  - miscellaneous copy problems, 201
  - newspapers — department store advertising, 186-189
    - bargain appeal, 189
    - news interest, 186
  - newspapers — national advertisements, 183-186
  - newspapers — small retail stores, 189
  - street cars and bill-boards, 190
- Copy, human-interest, 153-164
  - direct appeals to sense, 155
  - dramatic form, 161
  - monologue and dialogue, 163
  - emotions, direct appeals to, 159
  - how suggestion works, 154
  - paraphrasing, 155
  - words and acts of others, 155
  - imitation, 158
  - sentiment and sentimentality, 164
  - story form, 163
  - when appropriate, 77
- Copy, nature and purpose of advertising, 113-128
  - distinction from other forms of composition, 113
  - expression and impression, 115
  - essential qualities of, 121-128
    - clearness, 121
    - conciseness, 124
    - correctness, 124
    - distinctiveness, 125-128
    - economy, 121-125
  - relation to other parts of advertising, 113
  - style in, 115
- Copy, reason-why, 142-152
  - choice, narrowing the, 142
  - deductive reasoning, 147
  - evidence, 144-147
    - experience and knowledge, 144
    - record, 145
    - testimony, 145
  - inductive appeal, 150
  - point of view, 151
  - "predicament" method, 91
  - uses of, 79
    - classification, 79
- Copy service of technical journals, 194-306
- Copy, smaller units of advertising, 165-181
  - adaptation to reader, 167
  - sectional and class differences, 167
  - atmosphere, 174
  - coherence in the sentence, 177-178
    - balanced sentence, 178
    - co-ordination, 178
  - parallel construction, 177
  - emphasis in the sentence, 179-180
    - climax, 180
    - periodic sentence, 179
  - exactness, 170
  - figurative language, 170
  - good use, 166
  - paragraphs, 180-181

- Copy—*Continued*  
 sentence unity, 176  
 sound, 171  
 suggestion, 171  
 technique in advertising, 165  
 tone-color, 172-174  
 Copy, structural principles of, 129-141  
   "talking-points," 132  
 coherence, 133-139  
   climactic order, 134  
   connectives, 137  
   descriptive order, 134  
   narrative order, 134  
   emphasis, 139-141  
   proportion, 139  
 unity, 129-133 (See also "Unity in copy")  
 Copy, writing the, and considering returns, 344-358  
   consumer, factors governing advertising to, 344  
   copy returns, 351  
   dealer, factors governing advertising to, 346  
   general returns, 352  
   psychological investigation, 350  
 Correctness, essential quality, 124  
 Curiosity, instinct of, 59

## D

- Dealer,  
   economic effect of advertising on, 15  
   factors governing advertising to, 346  
   house organ for, 333  
   manufacturer's aids to, 325-333  
   value of advertising to, 15  
 Decoration contrasted with ornament, 262-265  
 Decorative illustration, 257  
 Deductive reasoning, 147  
 Definiteness of the printed word, 7-8  
 Demonstrations and samples, 328  
 Department store advertising 186-189

- Determining what to spend, 334-343  
   circulation analysis, 340  
   competitive statistics, 336  
   consumer and dealer, 338  
   dealer's investigation, 342  
   media, apportionment among, 343  
   general policy, 334  
   media, choice of, 339  
   preliminary investigation, 335  
   consumption statistics, 336  
 Direct appeal,  
   to emotions, 155  
   to senses, 159  
 Display,  
   copy as affected by, 202  
   lines, tying up to text, 200  
   relative importance of text and, 203, 204  
 Display, functions and elements of, 214-224  
   definition, 214  
   elements of advertising, 218  
   testing the, 284, 292  
   type, 204  
 Distinctiveness, essential quality, 125  
 Distribution, channels of, 33  
   gaining, 38  
 Dramatic form of copywriting, 161

## E

- Economic,  
   distribution factor, 11  
   effects of advertising, 13-14  
   on dealer and jobber, 15  
   use of advertising, 26  
   greatest with specialized goods, 26  
 Economy,  
   essential quality of copy, 121-125  
   of advertising over salesmen, 11  
 Editorial,  
   capacity of advertising manager, 294  
   policy and circulation, 309  
 Efficiency of advertising, 5, 6  
 Electric signs, 324

Elements of advertising display,  
218 (See also "Display, functions and elements of")  
Emotional appeals, followed by logical, 76, 159  
Emotions, chief human, 63-66 (See also "Instincts and emotions")  
direct appeals to, 159  
suggestive list of instincts and, 63-66  
Emphasis in copy, 139-141  
in display, 239-241  
Employees, house organ for, 332  
Establishing associations, 90-97  
Estimating competitive factors, 21  
Euphony, rules of, 171  
Evidence in "reason-why" copy, 144-147  
Evolution of instincts, 58  
Exactness in copy, 170  
Executive powers of advertising manager, 295  
Expansion and condensation of text, 211

**F**

Factors on which advertising depends, 18  
Factory,  
developing territory, 19  
ideal trade conditions for, 18  
organization and output, 18  
production in relation to competition and consumption, 19  
Farmers,  
copy for, 194  
Farm journals, 305  
Feeling-tone,  
law of, 93-94  
Field and functions of magazines, 302  
Foreign requirements for trademarks, 45  
Form, principles of, 225-241  
balance, 234-236  
bisymmetric, 234-235  
occult, 235  
emphasis, 239-241  
through change in shape, 240

through change of type, 239  
through color or tone, 240  
through contrast, 240  
importance and meaning, 225  
movement, 236-239  
defined, 238  
how obtained, 236  
principle of, 237  
rhythmic, 238  
structural, 238  
shapes and sizes, consistent, 229  
mechanical divisions, avoidance of, 233  
proportion, Greek law of, 233  
structural unity, consistent, 227  
"Forward associations," 92  
Functions of,  
advertising, 9  
advertising agent, 295  
display, 214  
illustration, 253, 259  
Fusion, law of, 94

**G**

General magazines, 302  
"Getting across," 128  
Good use in writing copy, 166  
Gothic type, 276  
Greek law of proportion, 233

**H**

Hand-made type, 278  
Harmony in color, 268  
Head-lines, 205-209  
aptness, 207  
brevity, 206  
interesting nature, 208  
originality, 207  
specificness, 206  
Head-pieces as ornament, 271  
Historic ornament, 266  
History of advertising, 1-2  
History of periodical media, 300  
Horizontal shapes in advertising, 85  
House organs, 331-333  
Human instincts, needs, and emotions, 63-66 (See also "Instincts and emotions")

- Human-interest copy, 153-164
  - when appropriate, 77
- Human needs,
  - of civilized men, 61
  - original, 58

## I

- Ideal trade conditions for factory, 18
- Illustration, 253-261
  - decorative, 257
  - functions of, 253, 259
    - congruity between text and, 254
  - naturalistic, definition of, 255
  - place in advertising, 253
  - relation to other elements, 258
  - space devoted to, 258
  - tying up text with, 210
- Imitation, 158
- Inductive appeal, 150
- Initials in ornamentation, 270
  - relation to other type, 271
- Inquiry copy, 203
- Instincts and emotions,
  - chief human, 63-66
    - classification of, 64-66
  - curiosity, 59
  - relative strength of interests and, 66-68
    - suggestive list of, 64-66
- Interest, incentives, 86
  - relative strength of instincts and, 66-68
- Iron Age*, as technical and trade journal, 306
- Italics, use and abuse of, 278-280

## J

- Jobber,
  - dealing through, 34
  - economic effects of advertising on, 15
  - value of advertising to, 16

## L

- Laboratory method, practical tests, 106
- Law of,
  - contiguity, 91

- feeling tone, 93
- fusion, 94
- sequence, 91
- Laying out the advertisement, 282-292
- Layout,
  - functions of the, 282
  - in mass, 283
  - working, 285
- Legal requirements for trade-marks, 43-44
- Letters, advertising media, 330
- Line meanings, 273
  - curved lines, 274
  - straight lines, 274
- List of instincts and emotions, 63-66
- Literary requirements of advertising manager, 294
- Long circuit appeals, 77

## M

- Magazines and weeklies, 302
- Magazines, technical and trade journals, 305-306
  - trade journals, 305
  - women's publications, 304
- Mail, direct, 330
- Mail-order,
  - advertising, 13
- Making associations dynamic, 98-105
- Manufacturer's aids to dealers, 325-330
  - booklets and other printed matter, 329
  - demonstrations and samples, 328
  - general purpose, 325
  - store cards, 326
  - window displays, 325
- Manufacturer, value of advertising to, 16
- Market,
  - knowledge of, 32
- Marketing,
  - changes in, caused by advertising, 3
  - in relation to competition and consumption, 19-22
  - packages as factor in, 23-25

- Mass, layout in, 283
- Measurement, type, 287
- Media, periodical, 300-310
- Media,
  - choice of, 339
- Medium, copy as affected by, 182-201
- Miscellaneous copy problems, 201
- Missionary value of advertising, 10-11
- Movement, 236-239
  - definition, 238
  - how obtained, 236
  - principle of, 237
  - rhythmical, 238
  - structural, 238

## N

- Nail advertisements, pulling power of, 69
- National advertising in newspapers, 183-186
- Naturalistic illustration, 255
- Needs,
  - characteristic animal, 58
  - chief human, 65-66, (See also "Instincts and emotions")
  - of civilized men, 61
- Negative appeals, 100, 143
- Newspapers,
  - advantages and disadvantages, 301-302
  - classified advertisements, 74
  - department store advertising, 186-189
  - lack of advertising censorship, 310
  - national advertisements, 183-186
  - rates, lack of standardization in, 307
  - small retail stores advertising, 189
  - types of readers, 302

## O

- Occult balance, 235-236
- Old English type, 276
- "Optics, law of," 233
- Organization and product, 30-41, (See also "Sales organization," and "Product")

- Originality in head-lines, 207
- Original meaning of word, "advertise," 51
- Ornament, 262-272
  - borders as, 269-270
  - functions of, 269
    - when ineffective, 270
  - decoration defined, 262
  - head- and tail-pieces, 271
  - historic, 266-268
    - art period, 266
    - Gothic period, 267
    - Greek period, 268
  - initials and other applications, 270-271
  - sources of, 265-266
    - abstract, 266
    - conventional, 266
    - naturalistic, 265
- Ornamentation, 262
- Outdoor and other forms of advertising, 311-324
  - bill-posters' association, 317
  - legal regulation in Europe, 320
  - standardization of field, 320
  - bulletins,
    - illuminated, 321
    - painted, 315
  - electric signs, 324
  - history of, 311
  - posters, 321
    - illuminated, 321
  - signs,
    - functions of, 311-312
    - influence of, 312
  - values, 314-317
    - design, 314
    - location, 316
- Output,
  - consumption of factory, 19
  - factory organization and, 18

## P

- Package,
  - advertising value of, 24
  - as factor in marketing factory output, 23-25
  - size of, as factor in sales, 23
- Paragraphs, 180-181

- Periodical media, 300-310  
   censorship of advertising pages, 309  
   circulation, 308, 309  
   contracts, 307  
   details of analysis, 308  
   editorial policy and circulation, 309  
   free advertising and its value, 300  
   fundamental values, 300  
   general division into groups, 301-307  
     class periodicals, 306  
     farm journals, 305  
     general magazines, 302  
     trade and technical journals, 305-306  
 Personal selling, relation of copy to, 116  
 Persuasiveness, table of, 67-68  
   application of, 68-70  
 Pictures and illustrations in advertisement, 87  
 Point of view in reason-why copy, 151  
 Position of advertisement, in the medium, 83  
   on the page, 84  
 Posters, 321  
 Prejudice, personal or traditional, overcome by rationalization appeal, 79-81  
 Primary colors, 243  
 Principles of form, 225-241, (See also "Form, principles of")  
 Printed matter, 320  
 Printed word, definiteness of, 7  
   tendency to credit the, 8  
 Product, 31-33  
   character of, 31  
   competitive status of, 31  
   distribution of, 34  
   technicality of, 32  
   usage of, 32  
 Production, in relation to competition and consumption, 17-19  
 Proportion, Greek law of, 233  
 Psychology, of advertising, 50-112  
   of trade-marks and trade-names, 46-49  
 Publicity, advertisement, 74  
 Publisher, place of, in advertising, 297  
 Pulling power of advertisements, 107-112
- R
- Rates in advertising, 307  
 Rationalization appeals, 79  
   use of, 79-81  
 Readers, types of newspaper, 302  
 Reason-why copy, 142-152  
 Reflex appeals, 75  
 Relative strength of instincts and interests, 66-68  
 Repetition in advertising, 104  
 Retailer, value of advertising to, 15  
 Returns, writing the copy and considering the, 344-358  
 Roman type, 276
- S
- Sales, and advertising organization, 30-31, (See also "Sales organization")  
   force, house organ for, 332  
   methods and organization policies, 30  
   solidifying, 39  
 Samples, demonstrations and, 328  
 Schools of Type, 275  
 Script, 276  
 Selling force, advertising as a direct, 13  
 Senses, direct appeal to, 155  
 Sentence unity, 176  
 Sentiment and sentimentality, appeals to, 164

Sequence,  
 comparison of effective and ineffective, 93  
 law of, 91  
 of ideas, necessity of proper, 91-93  
 Service and functions of advertising agencies, 295-297  
 Shapes and sizes of advertisements, 229, (See also "Form, principles of")  
 Short circuit appeals, 75  
 "Short circuit" copy, (See "Human-interest copy")  
 Signs, advertising by, 311  
 Size of advertisement, 82  
 Sizes, type, 288  
 Small retail store advertising, 189  
 Specificness in head-lines, 206  
 Spectrum colors, 243, (See also "Color")  
 Square-mile basis of factory output consumption, 21  
 Standard types, 275  
 Store cards, 326  
 Story form of copywriting, 163  
 Style,  
 in advertising copy, 115  
 Suggestion, in advertising, 98, 154  
 borrowed prestige, 102  
 direct, 99  
 factor of internal resistance, 98  
 in accord with habits and instincts, 99  
 indirect, most successful, 100  
 laws of, 98  
 positive, 100  
 prestige,  
 of past success, 102  
 of patronage, 102  
 of source, 101  
 of space, 101  
 unity in variety, 105  
 Summary of functions of illustration, 259

T

Table of persuasiveness, 67-68  
 application of, 68-70

Table of type sizes, 288  
 Tact and good taste in copywriting, 156  
 Tail-pieces as ornament, 271  
 Technical and trade journals and magazines, 305-306  
 Technical men, copy for, 192  
 Technique in advertising copy, 165  
 Territorial analysis, 20  
 Text, relative importance of display and, 203, 204  
 Tone-color, 172-174  
 Trade and technical journals, 305-306  
 Trade-mark, 42-49  
 certificate countries, 46  
 factors determining right to use of particular trade-mark, 44  
 foreign requirements, 45  
 functions of, 42-43  
 identifying, 43, 47  
 individuality of, necessity for, 43  
 legal requirements of, 43  
 meaning of, 42  
 psychology of, 46, (See also "Trade-names")  
 registering with patent office, 44  
 value of,  
 to business organization, 43  
 to buyer, 43  
 Trade-names,  
 attention and memory value tests, 47  
 good, qualifications of, 49  
 Trade papers, (See "Trade and technical journals")  
 Type, (See also "Typography")  
 display, 204  
 emphasis, 278  
 four schools of, 275  
 Gothic, 276  
 hand-made, 278  
 italics, 386, 387  
 line meanings, 273-275  
 measurement, 287  
 Old English, 276  
 principles, 273-281  
 Roman, 276  
 Script, 276



Type—*Continued*

Standard and decorative, 275

Sizes, 288

Types of newspaper readers, 302

Typography, 94-97, (See also  
"Type")

legibility of, 95

lines of uniform length, 96

rules for in advertisements, 96

spacing of letters, words, lines,  
and sections, 96

"word form," 96

## U

## Unit,

basis of consumption of factory  
output, 19-20

## Unity,

in copy, 129-133

approach from one angle, 132

concentration on one talking  
point, 132

consistent structural, 227

sentence, 176

violations of, 130

Uses of advertising, 4-5, 9-13

## V

Value of advertising to manufac-  
turer, jobber, and retailer, 16

Vertical shapes in advertising, 85

## W

## White space,

in advertisement, 85

Window displays, 325

## Women,

as buyers, consideration of im-  
portance, 304

copy that appeals to, 196-201

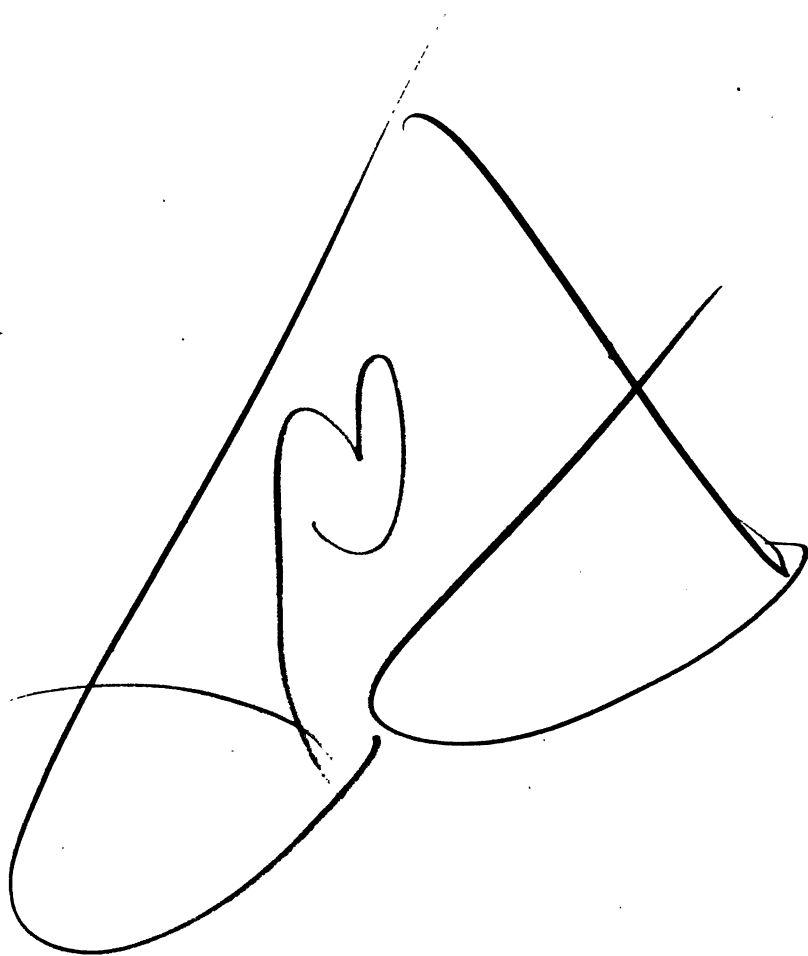
magazines, 183, 192

Words, coined, 48

Words of advertisement, 166-176

Working layout, 285





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